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MANUAL
ON TEACHING ENGLISH TO FRENCH-SPEAKING PUPILS

PRINTED BY ORDER OF
THE LEGISLATIVE ASSEMBLY OF ONTARIO

JAN 4 1961

TORONTO:
Printed and Published by L. K. CAMERON, Printer to the King's Most Excellent Majesty
1912.

...LE TEACHER

ONTARIO
DEPARTMENT OF EDUCATION

ONTARIO COLLEGE OF EDUCATION
UNIVERSITY OF TORONTO

MANUAL
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NOTE

This Manual is the property of the Board of School Trustees and is intended for the use of the teacher only, and not of the pupils.

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TEACHING OF ELEMENTARY ENGLISH TO FRENCH-SPEAKING PUPILS

INTRODUCTION

PURPOSES OF THE MANUAL

The purposes of this manual are as follows:

I. To provide teachers of primary classes in English-French schools with table material with which to begin the instruction in elementary English of ench-speaking pupils, and point out a suitable order of presentation;

II. By a series of type lessons to indicate the proper application of a rational thod of teaching English to French-speaking children; and

III. To illustrate methods by which these children may be enabled, as early possible, to read English intelligently and intelligibly.

I

MATERIALS AND PRESENTATION

The materials for the lessons have been selected with a view to furnishing the ild with a practical vocabulary of common words, phrases, and sentences about ngs, people, places, and phenomena that are familiar to him. The aim is to ng the French-speaking child to a condition similar to that of an English-eaking child on entering school. It will, of course, require much repetition and actice to give the former the fixed, unconscious habit possessed by the latter of nking and expressing his thoughts in English. This is the ultimate end toward ich every exercise should tend. It is essential that all repetition should be ompanied by attention to the idea. Repetition without attention is not only eless so far as the cultivation of habit is concerned, but positively harmful, in it it produces the pernicious habit of mind-wandering. The teacher, therefore, ould do all in his power to prevent mere mechanical repetition of words and ntences without attention to the ideas for which they stand.

The order in which the materials have been presented has been determined their difficulty and by the needs of the child. The easy have been presented fore the more difficult, and the words and sentences that the child needs first expressing his simplest thoughts have been presented before those required in pressing his more complex thoughts. The teacher should aim, as the lessons pro-ess, to introduce into each succeeding one as many as may be convenient of the rms of expression learned in the previous lessons.

It is to be understood that the various type lessons outlined are illustrative ther than directive. Each teacher will find that the peculiar attainments of

the pupils of his school will necessitate some modification of the methods indi cated. In many cases the children will have had no opportunity of acquiring an English before entering school. Here the teacher will have to supplement th material outlined in the lessons by additional drill exercises, and more frequen reviews than the plans indicate. In other cases, especially in those localities wher the population is mixed, the children will have had a fairly good opportunity o acquiring a somewhat extensive English vocabulary. Under such circumstance it will be unnecessary to spend time in drilling upon language forms with whic the pupils are already quite familiar, and the teacher can consequently go ove some of the lessons very quickly. It will be advisable, however, to take up ever lesson more or less fully, in order to detect and correct any inaccuracies whic the pupils may have acquired outside of school. The teacher's own good judg ment may be relied upon to prevent serious waste of time and energy in takin up material of which the pupils already have possession. Where the pupils diffe widely in their ability to use English the teacher may profitably use the attain ments of the better equipped pupils as an incentive to induce the others to pu forth greater effort. Those who speak English well should be encouraged to assis those who do not, by using English in conversation with them whenever possibl and by correcting their errors in pronunciation and composition.

II

GENERAL METHODOLOGY

THE DIRECT METHOD

The rational study of a modern language must be based on the spoken idiom Both in Europe and on this continent, the schools in which remarkable succes has been attained in the teaching of languages have adopted the Natural, or Direct Method. This method consists in making the same direct association betwee experience and expression as exists in the use of the mother-tongue, in associatin in the mind the impression or idea directly with the English word by a process i which the eye, the ear, and the voice are used successively. The teacher shows th object or performs the action, expresses the name or the idea, and has it under stood and repeated by the pupils. He thus sets up an association among visual auditory, and motor experiences.

THE USE OF TRANSLATION

It is now generally admitted that the spoken idiom must be made the basis and, as far as possible, the medium of instruction. One of the most important feature of the Direct Method is the avoidance of any unnecessary use of the mother-tongu in acquiring another language. Some have claimed that the pupil's mother-tongu should be absolutely excluded. Most, however, of those who have had serious ex perience with young children believe that the complete avoidance of the mother tongue is not advisable, and that in many cases its use is the best means of convey ing abstract ideas and fine distinctions of meaning. Hence, it should be used occa sionally to avoid great loss of time, to give important explanations, and to tes the pupils' comprehension of a difficult idea. Experience has proved that the bes success has been attained by those who, while trying to reduce the use of th mother-tongue to a minimum, do not set it aside altogether.

THE USE OF CONCRETE MATERIAL

As the first step in the Direct Method is to teach the names of familiar objects and actions, and simple descriptive words, the teacher must present the objects themselves or their pictures, and perform the actions or have them performed by the pupils. Abstract ideas are taught by means of gestures, context, examples, comparisons, and sometimes translations. The teaching is almost exclusively oral at first and continues so until the pupils are able to read and write with some freedom in French. However, in order to reinforce the auditory perception by the visual, and thus facilitate retention, the pictures of the objects whose names have been taught should remain for some time before the pupils either on the black-board or on cards that can be prepared by the teacher. The names of these objects or actions may be written below the pictures and used as transcription exercises, and as a preparation for reading later on.

Series of pictures purposely prepared for the teaching of languages may be procured and used to great advantage. A list of some of these will be found at the end of this Manual. However, illustrations and sketches drawn on the black-board or on cards by the teacher before the pupils, even if imperfect, are more interesting than any printed pictures. The teacher is earnestly recommended to practise this sketching before the class as a means of securing greater interest and inspiring the pupils with a desire to draw for themselves. (See Primary Reading Manual, Section 7.)

ORAL COMPOSITION

As soon as the pupils have acquired a considerable vocabulary, free oral composition should be commenced, and continued through the whole course. Such exercises in free self-expression may be introduced in the primary classes after a topic used as subject-matter for conversation has been fairly well mastered. Pupils should be encouraged to relate personal experiences or to make statements regarding the topic studied. The teacher may relate simple stories, such as fables, animal stories, stories of child-life in other lands, tales of heroic deeds, simple Bible stories, etc., and have them freely reproduced by the pupils. Self-expression by means of free composition is the ultimate assurance of progress.

INCIDENTAL TEACHING

Many expressions used in giving general directions and in conversation, such as "Stand up," "Sit down," "Come here," "Go there," "Will you?" "Do you like?" etc., are best taught incidentally when the occasion offers and the interest of the pupils is aroused. Such, also, are the numbers; the names of the days, months, and seasons; the common forms of greeting, for example, "Good morning," "Good evening," "How do you do?"; observations about the weather, etc. The expression should be carefully pronounced by the teacher, its general meaning and the circumstances under which it is employed should be understood, and it should then be repeated by the pupils until they can use it fluently. These expressions must be frequently reviewed, and used whenever the opportunity occurs both in the class-room and on the playground. (See Primary Reading Manual, Section 32.)

MEMORIZATION AND DRAMATIZATION

Nursery rhymes, memory gems, and dramatization are of great service in acquiring a correct pronunciation and should be used from the beginning. As detailed directions, and suggestions as to method and sources of material are given in the Primary Reading Manual (Section 40 and the following sections), they need not be repeated here.

III

THE TEACHING OF ENGLISH READING

Formal lessons in English reading should not be begun with French-speaking pupils until they have acquired a considerable vocabulary of English words. If the course of conversation lessons outlined in Part I of this Manual is persistently and carefully followed, the pupils will be in an excellent position to make rapid progress in English reading. To begin the reading earlier will result in the pupils' saying the words in a mechanical way with little understanding of the meaning.

In teaching reading from the Primer and First Book the teacher will keep in mind two facts; first, that most of the words used in the Primer are already in the vocabulary of the pupils; and second, that the pupils have already acquired some facility in the reading of French. If the teacher has followed the plan, recommended above, of writing on the black-board the words and phrases learned in conversation, and having them copied, the pupils will have incidentally gained some ability in the recognition of English words. A knowledge of the phonic values of the letters in French will also be of great assistance. The consonants have nearly the same sounds in both languages, and the differences in the sounds of the vowels will be easily mastered as the lessons proceed. The Primer, the Primary Reading Manual, and the outlines for Reading lessons given in Part II of this Manual will afford suggestions as to the order and method of presenting phonics in English. There should be comparatively little difficulty in making the transition from English conversation and French reading to formal lessons in English reading, and the pupils may be expected to make much more rapid progress in the Readers than English-speaking pupils in the primary grades.

The greatest care must constantly be taken to ensure that whatever the pupils read has a meaning for them. When new words occur they must always be connected with the ideas which they symbolize. The teacher should also be sure that the pupils are able to recognize all the words before asking them to read any passage. Precautions in these two directions will prevent the expressionless and monotonous reading that is so frequently heard among young children.

The teacher will find that the best method of ensuring a recognition and understanding of the words of the reading lesson is the *method of conversation.* Begin every reading lesson by talking with the pupils about the picture, if there is one, or, if there is not, about experiences of their own that are related to the matter of the lesson. Bring into the conversation as many of the new words as possible, and let the pupils use them in original statements. Let the pupils tell the story of the lesson in their own words. Let them tell other stories illustrating the same idea. By making conversation an important part of every lesson, two

purposes will be attained: first, the pupils will be adding to their stock of words and increasing their powers of expressing themselves in English; second, they will be prepared to read intelligently and intelligibly the matter of the reading lesson.

As soon as possible, each *oral* and *reading lesson* should be followed by sketching and writing exercises. The new words, phrases, and sentences may be made the subject of an oral spelling lesson. They may then be carefully copied by the pupils, studied at the seats or at home, and given next day as a dictation exercise. Later, they may be written by the pupils in sentences of their own construction. If the reading lesson is in the form of a story, the pupils may be asked to write it in their own words, or to write an original story with a similar theme.

IV

CONDITIONS OF SUCCESS

INTEREST

The most powerful incentive to effort in any direction is interest. If the teacher is to secure the best results in the acquisition of English by his pupils he must inspire them with a lively interest in it. Interests are contagious. If he is enthusiastic in his teaching, the pupils will catch his enthusiasm. He must vary the forms of presentation and drill, to prevent monotony and weariness. He must sketch, describe, and illustrate with vividness in order to secure and maintain the interest and attention of the pupils. He must urge, through concrete examples, the necessity of their learning English, the many advantages to be derived from having a knowledge of this language, and the serious disadvantages in this country of being unable to understand, speak, or write it. He must earnestly encourage them to put forth personal effort in making use of the language on every possible occasion.

ORGANIZATION OF CLASSES

To obtain the best results, it is desirable that large classes be divided into groups of pupils who are as nearly as possible equal in attainments. There should be only a small number in each group in order to ensure each pupil's having much personal attention and much individual practice. The efficiency of the teaching will be proportional to the amount of individual drill given to the pupils. Each group should receive at least two lessons a day of from fifteen to twenty minutes each, one in the morning and one in the afternoon. The regularity and frequency of the lessons are important conditions of success, and without these no real progress can be expected.

PART I

TYPE LESSONS IN TEACHING ENGLISH CONVERSATION TO FRENCH-SPEAKING PUPILS

FIRST SERIES OF LESSONS

MATTER

I. Objects: Book, pencil, box, basket, paper, ruler, chair, table, bench, door, window, floor, ceiling, black-board, map.

II. Questions: What is this? Is this a (book) ? Yes, it is. No, it is not. Is this a (book) or a (pencil) ?

III. Numbers: 1 to 5.

METHOD

Have the objects or their pictures.

I. (*a*) Showing the first object or its picture, pronounce the name carefully two or three times.

(*b*) Have it repeated by the pupils.

(*c*) Do the same with a second object.

(*d*) Showing alternately the two objects, name them, and have the pupils name them.

(*e*) Take up the third object, show it, pronounce its name several times, and have this name repeated by the pupils.

(*f*) Show successively the three objects and have them named by the pupils, observing at first the order in which they have been taught, then presenting them in any order.

II. (*a*) Take up each object, show it, ask *What is this?* and give the answer: a *book,* a *pencil,* a *box,* a *basket,* etc.

(*b*) Repeat the question, showing each object successively, and have the pupils give the answer.

(*c*) Showing a book, ask: *Is this a book?* and give the answer: *Yes, it is,* or *Yes, it is a book.*

(*d*) Repeat the question and have the pupils give the answer.

(*e*) Do the same for each object.

(*f*) Showing the pencil, ask again: *Is this a book?* and give the answer: *No, it is not, it is a pencil.*

(*g*) Repeat the question and have the pupils give the answer.

(*h*) Continue the drill, using the three objects so as to obtain affirmative and negative answers.

(*i*) Showing a book ask: *Is this a book* or *a pencil?* and give the answer: *is a book.*

(*j*) Showing a pencil, ask the same question and give the answer: *It is a ncil.*

(*k*) Repeat the question and have the pupils give the answer.

III. Numbers may be taught by means of dots or bars, or by using the abacus.

The teacher counts balls on the abacus, pushing them on one side. He ronounces each number clearly and requires the pupils to pronounce the same lently; then the pupils come in front and, moving the balls, count them aloud.

The following common names should be taught as soon as possible:

School, flag, yard, tree, fence, well, pump, pail, ditch, water, ball, bat, top.

NOTE: *1. All names of objects can be taught in this way.*

2. The teacher must pronounce each name several times, and answer each uestion occurring for the first time, before requiring the pupils to repeat the name r to answer the question.

3. After the lesson, the pictures of the objects whose names have been learned ould remain before the pupils, either on the black-board or on a chart.

Below the pictures the names should be written, but not until these have been arned.

4. Before beginning a new lesson, the teacher should make sure, by a review, at the preceding one has been thoroughly learned.

5. When the pupils become familiar with the names taught, they may be equired to come forward individually and ask the others the three questions used y the teacher:

What is this? Is this a .....?
Is this a .....or a .....?

SECOND SERIES OF LESSONS

MATTER

I. Colours: Red, white, blue, yellow, green, brown, gray, purple, orange, black.
What colour is this?

II. The red book, the blue pencil, the yellow ruler, etc.
What (or which) book is this?
What (or which) pencil is this? etc., etc.

III. Sentences: The paper is white. The table is brown, etc., etc.
What colour is the (or this or that) book? The pencil? The paper? etc., etc.

IV. Numbers: Review 1 to 5, and teach 6, 7, 8, 9, 10.

METHOD

Material: Have a set of coloured papers, or draw on the black-board little ctangular spaces, 4 in. x 1½ in., and fill them in with coloured chalk or crayon.

I. (*a*) Show a red paper or point to a red coloured space, and say *red* two three times; then ask the pupil to repeat *red.*

(*b*) Do the same for the next two colours, white and blue.

(*c*) Drill as follows: Pointing to the red colour, ask "What colour is this? and give the answer *Red;* do the same for white and blue; then ask the questio again and have the pupils give the answer.

Continue the drill till these colours are readily recognized and their nam pronounced easily.

(*d*) Do the same for the other colours.

II. (*a*) Showing successively a red book, a blue pencil, and a yellow rule say several times, putting emphasis on the colour: The *red* book. The *blue* penci The *yellow* ruler.

(*b*) Have the pupils repeat the above, as you show them the coloure objects, first in the order you have used them, then in any order.

(*c*) Taking up successively three books or three objects of different colour ask of each: "What book is this?" and give the answer: The *red* book. The *blu* book. The *yellow* book.

Then show the same objects, ask the same questions, and have the pupil give the answers.

(*d*) Do the same with other objects of different colours.

III. (*a*) Taking a white paper, say: "This paper is *white.*" Pointing to th table say: "That table is *brown.*" Pointing to the floor say: "The floor is *gray.*

Repeat these three statements several times, then have them repeated by th pupils.

(*b*) Ask the following questions while showing the objects referred to o pointing to them:

"What colour is the (this or that) book? That paper? That pencil?" Giv the answers: It is *red.* It is *blue.* It is *white.*

Ask the same questions and have the pupils give the answers.

(*c*) Drill on the different colours applied to the objects previously learne using questions such as:

What colour is this? What (or which) pencil is this? Is that table brow or black? etc., etc.

Individual pupils should now be required to ask the other pupils simil questions.

IV. Review the numbers from 1 to 5, and teach 6, 7, 8, 9, 10, as in III, Fir Series.

THIRD SERIES OF LESSONS

MATTER

I. Dimensions: Long, short, wide, narrow, large, small, thick, thin, high, low.

II. Show me ..... Here is ..... There is .....

III. Comparative form: (a) As long as, as short as, etc., etc.
(b) Not so long as, not so short as, etc., etc.
(c) Longer than, shorter than, etc., etc.

IV. Numbers: Review the names of numbers from 1 to 10.

METHOD

Material: Have three books, three pencils, three slips of paper, three rulers, r three other objects of different colours, two being of the same length.

I. *Long.* (*a*) Pointing to the ceiling and moving your hand in the direction f its length, say:

"The ceiling is *long.*"

Do the same for the floor, the black-board, the wall, saying:

"The floor is *long.*"
"The black-board is *long.*"
"The wall is *long.*"

(*b*) Begin again these motions and statements, and have the pupils epeat each of them.

Short. (*c*) Taking up a short pencil, a short book, a short slip of paper ıy:

"The pencil is not long, it is *short.*"
"The book is not long, it is *short.*"
"The paper is not long, it is *short.*"

(*d*) Have the pupils repeat these statements.

(*e*) Ask the following questions:

Is the floor *long?*
Is the black-board *long?*
Is the wall *long?*
Is the pencil *short?*
Is the book *short?*
Is the paper *short?*

The pupils should be required to answer affirmatively with a full statement:

Yes, Sir, the floor is *long.*
Yes, Sir, the pencil is *short,* etc., etc.

(*f*) Drill on *long* and *short,* with questions requiring both affirma- ve and negative answers.

Continue this drill, applying the questions to the ceiling, the floo the black-board, etc., and contrasting as much as possible.

Wide and *narrow; large* and *small; thick* and *thin; high* and *low,* can l taught in the same way.

II. *Show me* ..... *There is* ..... *Here is* .....

(*a*) Addressing no one in particular, the teacher says. *"Show me* the re book," and, pointing to it, answers: *"There is* the red book," laying emphas on *"There."*

(*b*) He does the same with a few objects; then asks the pupils to point out a the objects whose names they have learned.

(*c*) Each pupil, having pointed out an object, may ask one of the other pupil to show him another object.

III. *Comparative form*:

(*a*) *As long as.* Taking up two pencils of the same length, a red one and blue one, (or two other objects of the same length), the teacher shows them to th class and says:

"The red pencil is long; the blue pencil is long; the blue pencil is *as long a* the red pencil."

He treats similarly two books, two rulers, two slips of paper, the ceilin and the floor.

Have the pupils repeat these statements, then drill with questions such as

Is the book *as long as* the ruler?
Is the floor *as long as* the ceiling?
Is the wall *as long as* the floor?-etc.

Use successively the other adjectives *wide, long, high,* etc., and require complet answers.

(*b*) *Not so long as.* Take up two pencils of different colours and of unequa length (or any two objects in the same conditions), show them, and say:

"The yellow pencil is *not so long as* the red one."
"The blue paper is *not so long as* the green one."
"The basket is *not so high as* the table."

Have these statements repeated by the pupils; use all the adjectives they know and drill with the same questions as above.

(*c*) *Longer than.* Using the same set of objects as in (*b*), say:

"The red pencil is *longer than* the yellow one."
"The green paper is *wider than* the blue one."
"The wall is *higher than* the desk, etc., etc."

Have these statements repeated by the pupils; then drill by means of questions such as:

Is the wall *higher than* the desk?
Is the table *higher than* the basket?
Is the door *higher* or *lower* than the seat?
Which is the *longer*, the black-board or the wall?
Show me the *longer* pencil; the *smaller* book, etc.

The superlative form may be taught later on similar lines.

FOURTH SERIES OF LESSONS

MATTER

PLACE AND POSITION

I. On, under.

II. In front of, behind.

III. In, between, beside, at.

IV. Memorize:

"Do your best, your very best,
"And do it every day."

METHOD

Material: In front of the class, in full sight of the pupils, place a table; on the table, a book; under the table, a basket; in that basket, a newspaper; on one side of the table, a chair; on the other side, a seat.

I. *On* and *under*.

(*a*) Review the names of the objects to be used, by means of a few questions such as:

What is that? Show me the ..... etc.

(*b*) The teacher, pointing successively to three other objects, says:

"The book is *on* the table."
"The pencil is *on* the desk."
"The box is *on* the platform."

(*c*) The pupils repeat the same statements.

(*b*) The teacher, pointing successively to each object, says:

"The basket is *under* the table."
"The ruler is *under* the chair."
"The box is *under* the seat."

(*e*) The pupils repeat the gesture and statements.

(*f*) Drill on these two positions, *on* and *under,* by means of questions such as the following:

Teacher. Where is the book?	Pupil. It is *on* the table.
T. Where is the basket?	P. It is *under* the table.
T. Is the book *on* the table?	P. Yes, it is.
T. Is the book *under* the table?	P. No, it is not.
T. Is the basket *under* the table?	P. Yes, it is.
T. Is the basket *on* the table?	P. No, it is not.
T. Is the book *on* or *under* the table?	P. It is *on* the table.
T. Is the basket *on* or *under* the table?	P. It is *under* the table.

A number of pupils should be asked these questions and the pupils answering should be required to ask others the same questions.

II. *In front of* and *behind.*

(*a*) The teacher calls three boys from the class, and places them as follows: John in front of the table, Sam in front of the chair, Peter in front of the seat, and then says:

"John is *in front of* the table."
"Sam is *in front of* the chair."
"Peter is *in front of* the seat."

(*b*) The pupils repeat these statements.

(*c*) The teacher asks the following questions: "Where is John?" "Where is Sam?" "Where is Peter?" and the pupils who answer ask the same questions of one another.

(*d*) Calling three more pupils from the class and placing them behind the table, the chair, and the seat, the teacher says:

"August is *behind* the table."
"Louis is *behind* the chair."
"Tom is *behind* the seat."

(*e*) The pupils repeat these statements in turn.

(*f*) The teacher asks the following questions: "Where is August? "Where is Louis?" "Where is Tom?" A pupil answers and asks another the same questions.

(*g*) Drill now on both positions, *in front of,* and *behind* as follows, the teacher asking the question and giving the answer:

"Is John *in front of* the table? Yes, John is *in front of* it."
"Is John *behind* the table? No, John is not *behind* it, but *in front of* it."

(*h*) The teacher asks the same questions for Sam, Peter, August, Louis and Tom.

(*i*) The teacher asks the following and gives the answer:

"Is John *in front of* or *behind* the table? He is *in front of* it."

The teacher asks the same question for the other boys.

(*j*) Ask again the same questions and have the pupils give the answers, using "he" and "it."

III. Teach similarly *in, between, beside, at.*

IV. Memorization:

"Do your best, your very best,
"And do it every day."

(*a*) Teach the pupils the meaning of the lines to be memorized by translating the selection into their mother-tongue, speaking about it, explaining the thoughts, and making everything as clear as possible.

(*b*) The teacher should say the first line slowly and clearly, and should require the pupils to whisper it to themselves while he says it aloud three or four times.

Then the pupils should repeat this line aloud.

(*c*) The teacher proceeds similarly with the second line.

(*d*) Then he repeats the two lines, has the pupils repeat them frequently, and asks their meaning from time to time.

FIFTH SERIES OF LESSONS

MATTER

TO BE

I. I am, you are, he (she) is.

II. Sitting, standing.

III. We are, they are.

METHOD

I. 1. *I am.*

(*a*) The teacher, placing himself successively before the desk, behind the chair, in front of the window, on the platform, etc., and pointing to himself, says, in each position:

"*I am* before the desk."
"*I am* on the platform," etc., etc.

(*b*) The pupils, taking in turn the same positions, make the same gestures and repeat the same statements.

2. *You are.*

(*a*) Placing one pupil in each of the above positions, the teacher pointing in turn to each of them, says:

"*You are* before the desk."
"*You are* behind the chair," etc., etc.

(*b*) The pupils come forward, imitate the teacher's gestures, and repeat his words.

(*c*) To drill on *I am* and *You are,* the teacher taking successively the different positions asks, in each position, questions such as the following:

T. Where am I?	P. *You are* on the platform.
T. Am I on the platform?	P. Yes, Sir, *you are.*
T. Am I on the chair?	P. No, Sir, *you are* not.

(*d*) The teacher places the pupils in different positions and asks:

T. Where are you?	P. *I am* behind the chair.
T. Are you behind the chair?	P. Yes, *I am* (behind, etc.).
T. Are you behind Joseph?	P. No, *I am* not.

The same questions are asked for each position mentioned in (*a*).

3. *He (she) is.*

(*a*) Pointing successively to each pupil in the different positions and addressing the class, the teacher says:

"*He is* on the chair."
"*He is* before the window," etc., etc.

(*b*) The pupils imitate the teacher's gestures and repeat his words.

(*c*) Now the teacher may drill first on *he is,* then on the three forms learned, using questions such as the following:

Where is John? Where is Paul? etc.
Is John before the window? Is John in the class-room? etc.
Where am I? Where are you? Where is he?
Am I .....? Are you .....? Is he .....?

Individual pupils may now be required to ask the questions for the others to answer.

II. *Sitting* and *standing.*

(*a*) The teacher, taking a chair, sits before the class and says: "I am *sitting;*" then he stands and says: "I am *standing.*"

(*b*) The pupils, in their places, imitate the teacher and repeat his statements.

(*c*) The teacher, addressing two or three pupils successively, says:

"John, stand, please," and he adds: "You are *standing*" and, to the same: "Sit down, please," and he adds: "You are *sitting.*"

The pupils may now take the teacher's place and imitate him.

(*d*) Drill with questions such as:

Am I *sitting?* Am I *standing?* Are you *sitting?*
Are you *standing?* Is he .....? etc.

III. 1. *We are.*

(*a*) Including himself with the whole class, the teacher says:

"*We are* in the class-room."

Sitting down and making the pupils sit down, he says:

"*We are* sitting down."

Standing up and making the pupils stand, he says:

"*We are* standing."

(*b*) The pupils imitate the gestures and repeat these statements.

(*c*) The teacher drills with questions such as the following:

Where are we? Are we in the class-room?
Are we in the hall? In the yard? etc., etc.

2. *They are.*

(*a*) Placing two or three pupils in groups in different places, the teacher, pointing successively to each group, says:

"*They are* standing before the door."
"*They are* sitting on the platform."
"*They are* standing behind the table."

(*b*) The pupils imitate the teacher and repeat his statements.

(*c*) The teacher asks questions such as the following:

Where are John and Paul?
Where are Tom and Sam?
Where are the books?
Are John and Paul in the class-room?
Are they in the hall? In the yard? etc., etc.

A general drill, including all the forms learned, may now take place.

SIXTH SERIES OF LESSONS

MATTER

I. Parts of the body: Head, arm, hand, hair, eye, ear, nose, mouth, cheek, chin, neck, elbow, shoulder, wrist, finger, nail, chest, leg, knee, foot, toe, etc.

II. Possessive adjectives: My, your, his, her, our, their.

III. Possessive pronouns: Mine, yours, his, hers, ours, theirs.

IV. Memorize:

"Beautiful hands are they that do
Deeds that are noble, good and true;
Moment by moment the long day through."

METHOD

I. *Parts of the body.*

Pointing to his own head, arm, and hand, the teacher says: *"Head," "arm," "hand."*

Individual pupils are required to repeat the names as the parts are indicated.

II. *Possessive adjectives.*

(*a*) Again pointing to his head, the teacher says: *"My* head"; pointing to a pupil's head and speaking to him, the teacher says: *"Your* head"; pointing to the same pupil's head and speaking to the rest of the class, the teacher says: *"His* head," *"Her* head."

He does the same for *arm* and *hand.*

The pupils imitate the teacher's gestures and statements.

(*b*) The teacher says: "Show me *your head." "Your nose."* "John's *head,"* etc. The pupils answer: "Here is *my*....," etc., etc.

(*c*) The teacher now asks such questions as the following, and receives the answers:

Whose *head* is this? *Your head.*
Whose *arm* is that? John's *arm.*
Is this Mary's *head?* Yes, it is; or No, it is John's.
Is that *your leg?* No, it is *my arm,* etc., etc.

(*d*) In the succeeding lessons the names of other parts of the body may be learned, three or four new ones being introduced each time, and used in conversation as above.

III. Later, when pupils have mastered the possessive adjectives, the possessive pronouns may be introduced:

Whose head is this? *Yours.*
Whose arm is that? *Mine.*
Is this your leg? No, it is *his,* etc., etc.

For a review exercise, questions and answers such as the following are suggested:

Where is my hair? Your hair is on your head.
Where is John's neck? His neck is between his head and his shoulders.
Where are your fingers? My fingers are on my hand.

Encourage the pupils to ask one another similar questions.

SEVENTH SERIES OF LESSONS

MATTER

I. Persons: Man, woman, boy, girl, father, mother, brother, sister, baby, gentleman, lady.

II. Young, old.

III. Who is .....? etc.

IV. Memorize:

"Beautiful faces are those that wear
The light of a pleasant spirit there,
It matters little if dark or fair."

METHOD

I. (*a*) Show pictures of a man, woman, boy, and girl, and teach the names as in the First Series.

(*b*) The following questions and answers will serve to review the pupils' old vocabulary in combination with the new words:

T. Show me the *man.* P. Here is the man.
T. Show me the *woman.* P. There is the woman.
T. Show me the *boy.* P. There he is.
T. Show me the *girl.* P. There she is.
T. Where is the *boy?* P. He is there.
T. Where is the *girl?* P. She is here.
T. Where is the *man* standing?
T. Where is the *woman* sitting? etc., etc.

II. (*a*) Teacher: The man is *old,* the boy is *young.*
The woman is *old,* the girl is *young.*
T. Who is *old?* P. The man (the woman) is *old.*
T. Who is *young?* P. The boy (the girl) is *young.*

(*b*) Teacher: The man is *older* than the boy.
The woman is *older* than the girl.
T. Who is the *older,* the man or the boy? P. The man is the *older.*
T. Who is the *older,* the woman or the girl? P. The woman is the *older.*
(or, The woman is *older* than the girl.)

Teacher: The boy is *younger* than the man.
The girl is *younger* than the woman.
The boy is the *younger.*
The girl is the *younger.*

Teacher: Which is the *younger,* the man or the boy?
Which is the *younger,* the woman or the girl?
Is the boy as *old* as the girl?
Is the girl as *young* as the boy? etc., etc.

III. *Father, mother, brother, sister, baby,* may be taught either by means of a picture, or by referring to the members of the families to which the pupils belong.

(*a*) If taught by means of a picture, proceed in much the same way as is indicated in the first part of this lesson.

(*b*) If taught by reference to the pupils' families, the following conversation is suggestive:

T. Mr. A. is John's *father.*
T. Mr. B. is Harry's *father.*
T. Who is John's *father?* P. Mr. A. is his *father.*
T. Who is Harry's *father?* P. Mr. B. is Harry's (his) *father.*
T. Who is your *father?* P. Mr. C. is my *father.*
T. Who is my *father?* P. Mr. D. is your *father.*
T. Who is Mary's *father?* P. Mr. E. is her *father.*
T. Mrs. X. is John's *mother.*
T. Mrs. Y. is Tom's *mother.*
T. Who is Mr. A.? P. He is Mary's (your, my) *father,*
T. Who is Mrs. B? P. She is Tom's (your, my) *mother,* etc., etc.
T. Peter is your (John's, Mary's, etc.) *brother.*
T. Lucy is your (Joseph's, Oliver's) *sister.*
T. Who is your *brother?* P. Harry is my *brother.*
T. Who is your *sister?* P. Louise is my *sister.*
T. Which is the older, you or your *brother?* etc., etc.

(*c*) *The family.*

Teacher: The father, the mother, the brothers, and the sisters are *the family.*
T. Who are your *family?*
P. My father, my mother, my two sisters, my brother, and I are our *family.* etc., etc.

Uncle, aunt, and *cousin* are taught in the same way.

EIGHTH SERIES OF LESSONS

MATTER

I. Articles of clothing: Hat, cap, coat, vest, trousers, collar, tie, shoes, stockings, dress, waist, skirt, gloves, handkerchief.

II. I have, you have, he has, she has, we have, they have.

III. Memorize:

"Two ears and only one mouth have you;
The reason I think, is clear;
It teaches, my child, that it will not do
To talk about all you hear."

METHOD

I. Teach the names of the articles of clothing in the same way as the names of the objects in the First Series. Drill by asking: "What is this?" "Show me the *hat,*" etc.

II. (*a*) Holding up in succession a number of these articles, the teacher ys: "*I have* a hat." "*I have* a coat." "*I have* a collar," etc. Individual pupils e required to repeat these statements while holding up similar articles.

(*b*) To a pupil having these articles the teacher says: "*You have* a hat." *You have* a cap," etc.

Speaking to the teacher, or to another pupil, each pupil in turn repeats these atements.

Further drill may be given by asking: "What *have I?*" "What *have you?*"

(*c*) Pointing to a pupil who has the articles, and speaking to the rest of the ass, the teacher says: "*He has* a hat." "*He has* a coat." "*She has* a cap." "*She as* a dress." "John *has* shoes." " Mary *has* stockings," etc.

The pupils repeat these statements in answer to such questions as "What *as he* (*she,* John, Mary)?"

(*d*) To illustrate "*We have,*" the teacher, including himself with the rest of ass says: "*We have* shoes." "*We have* stockings," etc.

Pupils repeat these statements as before.

(*e*) Placing several pupils in one group, and speaking to the others while ointing to this group, the teacher says: "*They have* shoes." "*They have* gloves," c.

Drill as above. In these drills as many as possible of the names of the articles clothing should be used.

(*f*) For review ask such questions as the following:

What have you on your head, on your feet, around your neck, in your ocket? etc.

What have I on my hands, under my coat, etc.

What has he (she, John, Mary) on his (her) head? etc.

What have we (they) on our (their) hands? etc.

What colour of gloves has she? She has black gloves.

What kind of trousers has he? He has long, black trousers.

NINTH SERIES OF LESSONS

MATTER

'LURAL OF NOUNS AND NUMBERS:

I. Numbers as far as the pupils know them in their mother-tongue.

II. Plural of nouns whose singular has been learned. Here are ..... There re .....

III. Use of expressions of quantity: How many? how much? a few, many; a little, nuch; as many, not so many; as much, not so much; more and less; too much, too nany, enough.

IV. Memorize:

"There are many flags of many lands,
There are flags of every hue,
But the dear, dear flag that we love best
Is the red and white and blue."

METHOD

I. The teacher carefully reviews the numbers already learned by the pupils

In doing so, the pupils should be asked to count up to a given number, each pupil saying only one number or the whole series. Or they should be asked to count splints, beans, marbles, dots, etc. The abacus may be used to great advantage. The aim to keep in view is to make this exercise as concrete as possible.

II. *Plural of nouns.*

Placing himself in front of the class the teacher shows different objects whose names the pupils know already in their singular form, and says, sounding the *"s"* very clearly:

(*a*) "One book, two book*s*. One ball, two ball*s*. One hand, two hand*s*. One window, two window*s*," etc.

The pupils repeat, pointing to the things as they name them.

(*b*) The teacher, pointing to some parts of his body, says:

"Here is one hand; *here are* two hands."
"Here is one shoulder; *here are* two shoulders."
"Here is my right ear; *here are* my two ears," etc.

The pupils are required to repeat the statements pointing out the parts as they name them.

(*c*) The teacher should give such commands as the following:

Show me your arm. Show me your arm*s*.

The pupils give the answers, using *here is* or *here are,* and make the same requests of one another.

(*d*) Continue these exercises, reviewing all the names of things that have already been learned.

Use *there are* in a similar way.

III. 1. *How many?*

(*a*) The teacher asks: *"How many* doors are there in the class-room?" and gives the answer: "There are two doors." *"How many* pupils are there?" *"How many* maps are there?" etc., etc., always giving the answers.

Then he repeats the questions and the pupils give the answers.

The pupils should be required to ask one another the same questions.

(*b*) Drill on *How many* using "to have" as follows:

T. *How many* hands have you? P. I have two hands.
T. *How many* arms? thumbs? ears? elbows? etc., etc.
T. Have you two cheeks? P. Yes, I have two.
T. Have you two heads? P. No, I have only one, etc., etc.

The same questions may be asked in connection with other parts of the body, rticles of clothing, or any other objects in the possession of the pupils.

(*c*) The teacher, taking 2 cents in each hand, puts them down on the table, wo at a time, and says:

"2 cents and 2 cents are 4 cents."
He does the same with 2 cents and 3 cents, 3 cents and 1 cent, etc.

The pupils are requested to repeat each statement.

(*d*) The teacher, showing the number of cents he uses as he puts them down, sks:

"*How many* are 2 cents and 2 cents?"
"*How many* are 2 cents and 3 cents?"
"*How many* are 3 cents and 3 cents?" etc.

The pupils answer repeating the numbers to be added, and giving the results: 2 cents and 2 cents are 4 cents," etc.

If the pupils know how to multiply simple numbers in their mother-tongue, he teacher may proceed as above, saying:

"3 *times* 3 is 9."
"3 *times* 2 is 6," etc.

The pupils repeat; then the teacher asks questions such as:

How many is 3 times 2?
How many is 3 times 3?

(*e*) These exercises may be repeated, using *how many* as follows:

T. *How many* books are 2 books and 3 books?
P. 2 books and 3 books are 5 books.
T. *How many* books are 3 times 2 books?
P. 3 times 2 books are 6 books. etc.

3. *A few, many.*

The teacher may use little pieces of paper in the following way:

In full view of the class, he puts a few papers on a chair, and a number of hem on the table, then he says:

"On the chair, there are *a few* papers."
"On the table, there are *many* papers."

He may do the same with pens, matches, etc. The pupils repeat each statement several times.

Then the teacher may question as follows:

T. What are on the chair?	P. There are *a few* papers.
T. What are on the table?	P. There are *many* papers.
T. Are there *a few* papers on the chair?	P. Yes, there are a *few*.
T. Are there *many* papers on the chair?"	P. No, there are not *many*.
T. Are there *a few* papers on the table?	P. No, there are *many*, etc.

4. *A little, much.*

Instead of papers, use sand or water in two glass bottles or jars, and proceed as in (3) above.

5. *As many, not so many.*

(*a*) The teacher says: "I have 2 hands; you have 2 hands; I have *as many* hands as you." (He repeats this two or three times.)

The pupils repeat these statements; and the teacher continues, using other parts of the body and having the pupils repeat every statement.

(*b*) The teacher gives two splints or two other objects to each pupil and takes three or more himself; then he says:

"You have 2 splints; I have 3; you have *not so many* splints as I.
"John has 2 splints; I have 3; John has *not so many* splints as I," etc.

(*c*) The teacher then questions as follows:

Have you *as many* splints as I?
Has John *as many* splints as I?
Have you *as many* splints as John? etc.

6. *As much, Not so much, How much.*

(*a*) The teacher should use two glasses with water in them, or two plates with sand on them. He should give one to the pupils, in turn, and keep the other, or he should place one on a chair and the other on the table.

At first there is as much water in one glass as in the other, as much sand on one plate as on the other, and the teacher makes the statements as follows:

There is *as much* water in the glass on the chair as in the one on the table.
There is *as much* sand on the plate on the chair as on the one on the table.

The pupils repeat these statements and the teacher asks questions in connection with them.

(*b*) The teacher puts more water in one of the glasses and more sand on one of the plates; making the appropriate statements.

The pupils repeat these, and question each other.

(*c*) The teacher pours one glass of water into a bottle or glass jar and asks: "*How much* water is there in the bottle?" He pours in another glass of water and asks: "*How much* water is there in the bottle now?" He may do the same with sand. He repeats each question and answer several times and the pupils repeat these.

The teacher puts another glass of water or sand into the bottle and asks: "*How much* water now?" The pupils answer, and question each other.

7. *More* and *Less.*

(*a*) The teacher having 3, 4, or 5 splints in one hand and a less number in the other says:

"3 is *more* than 2; 2 is *less* than 3."
"4 is *more* than 3; 5 is *less* than 6."
"10 is *more* than 9; 9 is *less* than 10."

The pupils repeat these statements, and the teacher makes sure, by translation, that they understand *more* and *less.*

Questions such as the following should then be asked:

Is 3 *more* than 2? Is 4 *more* than 3?
Is 2 *less* than 3? Is 3 *less* than 4? etc.

(*b*) The teacher, having 3 splints, and the pupils having 2, the former should now ask:

"Have you *less* (or fewer) splints than I?"
"Have I *more* splints than you?
"Have you *more* hands than I?"
"Have I *more* hands than you?" etc.

8. *Enough, too many, too much.*

(*a*) The teacher should take a pair of scales, place a book, or another object, on one of the pans, and sufficient marbles or pebbles on the other to balance the book. Just when equilibrium is established, he should say *Enough;* then he should add a few more, and as the pan of the scales goes down, say *Too many.*

He should do this two or three times; and then ask some of the pupils to do the same.

(*b*) Beginning over again, the teacher should ask the following questions:

(When there is equilibrium) Are there *enough* pebbles?
(Taking away a few) Are there still *enough?*
(Adding more) Are there *too many?*
(Restoring the equilibrium) Are there *too many?* etc.

9. To teach "*Too much*" use sand or water instead of pebbles, and proceed as suggested above.

TENTH SERIES OF LESSONS

MATTER

Actions

I. Take and put.

II. Open and shut.

III. Push and pull.

IV. Come and go.

V. Walk, fast, slowly, run and jump.

VI. Letter, word, sentence, write, read, recite.

VII. Speak, French, English, Frenchmen, Englishmen, Canadians.

VIII. Look and see.

IX. Listen and hear, loud, low.

Questions: What do I do? What do you do? What does he (she) do? What do we do? What do they do? What am I doing? etc.

Memorize:

"Whatever you do,
Do with your might;
Things done by halves
Are never done right."

NOTE: *This lesson, being one of the most important, has been treated in detail. The teacher must be careful to proceed slowly, step by step, and to review frequently.*

METHOD

I. *Take* and *put.*

Every boy has three objects before him; a book, a ruler, a pencil (or any other three objects).

(*a*) The teacher, standing in front of the class, takes from the table in turn, a book, a ruler, and a pencil, saying:

"I *take* the book."
"I *take* the ruler."
"I *take* the pencil."

Putting down each object in turn he says:

"I *put* the book on the table."
"I *put* the ruler on the book."
"I *put* the pencil on the ruler."

He repeats these actions and statements at least three times.

(*b*) The pupils imitate the actions and repeat the words of the teacher.

(*c*) Drill as follows:

T. John, *take* your book—your ruler—your pencil.
P. I *take* my book—my ruler—my pencil.
T. *Put* down your book—your ruler—your pencil.
P. I *put* down my book—my ruler—my pencil.

The pupils request one another to perform the same actions and make the same statements.

(*d*) Drill again with the following exercises:

T. *Put* down your ruler and *take* your pencil.
T. Sam, *take* your book. P. I *take* my book.
P. I *put* down my book and *take* my ruler.
T. *Put* down your book and *take* your ruler.
P. I *put* down, etc.

The pupils again request one another to perform the same actions and make the same statements.

(*e*) *You take, he takes.*

The teacher, addressing one pupil, says: "Sam, *take* your book, please."
P. "I *take* my book."
T. (addressing Sam): "Yes, *you take* your book."
T. (addressing the class): "*He takes* his book."
T. with appropriate gestures says: "*I take, you take, he takes.*"

This exercise should be repeated with a few other pupils.

(*f*) The teacher, taking his book, says as follows:

T. What do I do, John? P. *You take* your book, sir.
T. (to John.) *Take* your book, please.
What do you do? P. I *take* my book.
T. Peter, what does John do? P. *He takes* his book.
T. Do I *take* my book, John? P. Yes, sir, *you take* your book.
T. Do I *take* my pencil, Peter? P. Yes, sir, *you take* your pencil.
T. (taking a paper) Do I *take* my ruler, Tom? P. No, sir, *you take* a paper.
T. Do *you take* your book?
T. Do *you take* your ruler or pencil?
T. Does John *take* his copy-book?
T. Does John *take* his pen or box?
The same exercise may be used with *put*.

(*g*) *Do not.*

The teacher, not having anything in his hands, says as follows:

T. John, do I take my book? P. No, sir, you *do not.*
T. Do you take your hat? P. No, sir, I *do not.*
T. Does Tom take his handkerchief? P. No, sir, he *does not.*

The teacher should drill, using *take* and *put,* with any object known to the pupils, and frame his questions in order to obtain affirmative and negative answers.

The progressive form *I am taking, I am putting,* etc., may be taught now, if the pupils have thoroughly mastered the first form.

It may be well, however, to teach *open* and *shut* before teaching the progressive form; but afterward the latter should be taught immediately after each verb and well practised.

II. *Open* and *shut.*

Proceed as for *take* and *put.*

The teacher opens his book, the door, the window, his hands, saying:

"I *open* my book"; "I *open* the door"; "I *open* the window"; "I *open* my hands."

Then he shuts these, saying:

"I *shut* my book"; "I *shut* the door"; "I *shut* the window"; "I *shut* my hands, my eyes, my ears."

The teacher now drills as in (*b*), (*c*), (*d*), (*e*), (*f*), (*g*), above.

III. *Pull* and *push.* Proceed as above for *take* and *put.*

IV. *Come* and *go.*

(*a*) The teacher, standing in front of the class and emphasizing his order with a motion of his hand, says:

"John, *come* here." "Tom, *come* here." "Sam, *come* here."

Then making appropriate gestures, he says:

"John, *go* to the door." "Tom, *go* to the window." "Sam, *go* into the corner."

(*b*) The teacher repeats these orders and, while each pupil is coming or going, he asks: "What do you do?"

The pupil answers: "I *come* to you"; or "I *go* to the door"; as the case may be.

(*c*) The teacher sends these pupils to their places saying: "*Go* to your places"; then the teacher has other pupils come to the front and repeat the exercise.

(*d*) The teacher has some pupils take his place and repeat the same exercise.

(*e*) The teacher calls a pupil to him and proceeds as follows:

T. John, *come* here, please. What do you do?	P. I *come* to you, sir.
T. Do you *come* here, John?	P. Yes, sir, I do (or I *come*).
T. (addressing another pupil): What does John do?	P. He *goes* to you, sir.
T. Does John *come* to me?	P. Yes, sir, he does (or he *goes* to you).

The teacher walking to the window with John, proceeds as follows:

What do we do, John?	P. We *go* to the window, sir.
T. Do we *go* to the window?	P. Yes, sir, we do.
T. Do we *go* into the hall?	P. No, sir, we do not.

This exercise should be repeated with a number of pupils, with every one if ossible.

V. *Walk, run, jump, fast, slowly.*

(*a*) The teacher should perform these actions or use pictures representing eople walking, running, and jumping.

(*b*) He should then ask the pupils to perform the actions, question them, and rill as in IV above.

(*c*) After teaching *walk, fast* and *slowly* can be easily taught. The teacher hould proceed as follows:

(Walking fast) I walk *fast.* (Walking slowly) I walk *slowly.* Repeat two r three times.

T. Sam, walk *fast,* please. Tom, walk *slowly,* please.

The teacher performs the actions over again, saying:

How do I walk? How does Sam walk? How does Tom walk? Do I walk *ast?* Does Sam walk *fast?* Does Tom walk *slowly?* Do I walk *fast* or *slowly?* oes Sam walk *fast* or *slowly?* etc.

VI. *Letter, word, sentence, write, read, recite.*

(*a*) *Letter.* The teacher writes on the black-board the letters *a, b, c, d,* nd says: "*a* is a letter; *b* is a letter; *c* is a letter;" etc.

T. What is *a?*	P. *a* is a letter.
T. What is *b?* etc.	

(*b*) *Word.* The teacher writes on the black-board: *Tom is big,* and says: Tom" is a *word;* "is" is a *word;* "big" is a *word.*

T. What is "Tom," a *letter* or a *word?*	P. "Tom" is a *word.*
T. What is "big," a *letter* or a *word?*	P. "Big" is a *word.*
T. Is "a" ("b," "c," "d,") a *word?*	P. No, sir, it is a *letter?*
T. Is "table" ("desk," "ceiling") a *letter* or a *word?* etc.	
T. Is "table" a *word* or a *letter?* Is "c" a *word* or a *letter?* etc., etc.	
T. How many letters are there in the word "Tom"? ("table," "desk," etc.)	

(*c*) Sentence. The teacher writes on the black-board the following sentences r similar ones:

"My handkerchief is in my pocket"; this is a *sentence.*
"Tom is sitting at his place"; this is a *sentence.*
"Henry shuts the door"; this is a *sentence.*

The teacher in turn, pointing successively to each sentence, asks:

"Is this a *sentence* or a *word*?" P. It is a *sentence.*
T. How many *words* are there in that *sentence?*
P. In that *sentence* there are six *words* (four *words*).

In this *sentence,* "My" is the first *word;* "handkerchief" the second; "is" the third, etc.

What is the first *word* in this *sentence?*
What is the second *word?* etc.

(*d*) *Write.*

The teacher writes on the black-board an easy sentence, such as:

"Tom is a big boy"; saying at each word: "I *write* 'Tom'; I *write* 'is'; I *write* 'a'; I *write* 'big'; I *write* 'boy.'"

T. Tom, come here, take the chalk and *write* your name.
T. What do you do? P. I *write* my name.
T. Do you *write* your name? P. Yes, sir, I do (or I *write* my name).
T. Do you *write* my name? P. No, sir, I do not.
T. Paul, what does Tom do? P. He *writes* his name.
T. Does he *write* his name? P. Yes, sir, he does.
T. Does he *write* my name? P. No, sir, he does not.

This exercise should be repeated with several other pupils.

(*e*) *Read.*

The teacher, reading from a book, from a newspaper, or from the black-board, says:

"I *read* from that book." "I *read* from the newspaper." "I *read* from the black-board."

Addressing the pupil, and pointing to a word on the black-board, the teacher proceeds as follows:

T. Arthur, *read* that word.
T. What do you do? P. I *read* a word.
T. Do you *read* a word? P. Yes, sir, I *read* a word.
T. Sam, does Arthur *read?* P. Yes, sir, he *reads.*
T. What does he *read?* Where does he *read?*
T. Edward, does Sam *read?* P. No, sir, he does not.

The teacher, again reading from a book, from the newspaper, from the black-board, says:

"What do I do?" "P. You *read* from the book, (the newspaper, the black-board)."

The teacher should ask similar questions, using the expressions *word* and *sentence.*

(*f*) *Recite.*

This word has probably been taught incidentally with the memorization of lections.

If not, the teacher should recite a selection previously learned by the pupils d say: "I *recite.*"

Then addressing the pupils:

Paul, *recite* the same.
Henry, *recite* the same. What do you do?
Peter, *recite* the same. What do you do?
T. Paul *recites*; Henry *recites;* Peter *recites.*
T. What does Paul do?
T. What does Henry do? } He *recites.*
T. What does Peter do?
T. Paul, Henry, Peter, *recite* together, please.
T. Sam, what do Paul, Henry, and Peter do? P. They *recite.*
T. Do they *recite?* P. Yes, sir, they do (*recite*).
T. Class, let us *recite* together.
T. John, what do we do? P. We *recite* together.
T. Do you *recite?* Do I *recite?* Do we *recite* together?

(*g*) A thorough drill, including the words *write, read,* and *recite* should now ke place.

VII. *Speak, French, English, Frenchmen, Englishmen, Canadians.*

(*a*) Teacher: "Livre" is a *French* word.
"Book" is an *English* word.
"Plume" is a *French* word.
"Pen" is an *English* word.

He makes the same statement in connection with a few other words.

(*b*) T. Is "livre" *a French* word or an *English* word?
P. It is (or "Livre" is) a *French* word.
T. Is "book" an *English* word or a *French* word?
P. It is an *English* word.

The teacher asks the same question for other words previously learned.

(*c*) Teacher: I *speak* French and English.
You *speak* French and English.
We *speak* French and English.
John *speaks* French and English.
My family *speak* French and English.

These statements should be repeated by the pupils; then the teacher should sk the following and similar questions:

What do I *speak?* What do you *speak?* What do we *speak?* What does John *peak?* What do my family *speak?* etc.

(*d*) Teacher: *Englishmen* speak *English.*
Frenchmen speak *French.*
Canadians speak *French* and *English.*
Our school is *English* and *French.*
French and *English* are two beautiful languages.

Each of these statements should be repeated several times by the pupils; th the teacher should ask questions such as the following:

What language do *Englishmen* (*Frenchmen, Canadians*) speak?
What language do we speak in the class-room?
What language do you speak at home?
Is our school an *English-French* school?
Is it an *English* school? A *French* school?
Is *French* a beautiful language?
Are *English* and *French* two beautiful languages?

Is English a *useful* language?

The teacher explains, by means of translation, the meaning of "beautiful" a "useful" and uses them in similar questions.

VIII. *Look* and *see.*

(*a*) The teacher, looking in turn at the ceiling, at the floor, at the window, the door, states what he is doing.

(*b*) The pupils are requested to do the same.

(*c*) The teacher should drill as follows:

T. John, *look* at the door. What are you *looking* at? (or) What do you *look* at?	P. I am *looking* at the door, or *look* at the door.
T. Are you *looking* at the door?	P. Yes, sir, I am.
T. Are you *looking* at the window?	P. No, sir, I am not.
T. What are you *looking* at?	P. I am *looking* at the door.
T. Are you *looking* at the door or at the window?	P. I am *looking* at the door.

The teacher should continue this exercise with a number of pupils, askin them to look at several things or at other pupils.

(*d*) T. I *look* at you. I *see* your face.
I *look* at the floor. I do not *see* your face.
You *look* here. You *see* my desk.
You *look* at the ceiling. You do not *see* my desk.

T. Tom, *look* here. Do you *see* the desk? P. Yes, sir, I *see* it.

The pupils should be allowed to repeat the pronoun instead of using the noun.

T. *Look* at the floor. Do you *see* the ceiling? P. No, sir, I do not *see* it.
T. Do you *see* my right hand? P. Yes, sir, I *see* it; (or) No, sir, I do not *see* it.

The teacher should drill with *see,* using objects and persons in view or out of view, until the pupils can answer readily.

In order to make sure that the pupils understand clearly the meanings of *look* and *see* the teacher should ask them to translate these words into their mother-tongue.

(*e*) The teacher should now drill with *look* and *see,* asking questions similar to the following:

T. With our eyes we *look* and *see.*
T. What do we do with our eyes? P. With our eyes we *look* and *see.*
T. What do you do with your eyes? P. With my eyes I *look* and *see.*
T. What does John do with his eyes? P. With his eyes John *looks* and *sees.*
T. With what do we *see*? P. We *see* with our eyes.

IX. *Listen and hear, loud, low.*

(*a*) The teacher, rapping softly on the desk, says to the class: *Listen.*

Then, holding up his finger and leaning forward as if he were listening to something going on outside of the room, he repeats: *Listen.* Then he says: "I *listen,* you *listen,* we *listen.*"

He should then ask: "What is *listen* in French?"

(*b*) T. When (Quand) I speak, you *listen.*
When you speak, I *listen.*
When John speaks, we *listen.*

These statements should be repeated by the pupils, and the teacher should question them as follows:

T. Tom, what do you do when I speak? P. When you speak, I *listen.*
T. What do I do when you speak? P. When I speak, you *listen.*
T. What do the pupils do when we speak? P. When we speak, the pupils *listen.*

T. We *listen* with our ears. With what do we *listen?* With what do you *listen?* With what do I *listen?*

(*c*) The teacher, speaking loudly, says as follows:

I speak *loudly;* you *hear* well. (Speaking in a low voice): I speak *low;* yo do not *hear* well. I rap hard; you *hear* well. I rap *softly;* you do not *hear* well How do I speak, *loudly* or *low?* (*softly?*)

T. Do you *hear* me well? P. Yes, sir, I *hear* you well.
T. How do I rap? P. You rap *softly.*
T. Do you *hear* me well? P. No, sir, I do not *hear* you well.

(*d*) The teacher asks John to recite loudly, and Tom to recite in a very lo voice; then he asks:

T. How does John recite? P. He recites *loudly.*
T. Do we *hear* him well? P. Yes, sir, we *hear* him well.
T. How does Tom recite? P. He recites in a *low* voice.
T. Do you *hear* him well? P. No, sir, I do not *hear* him well.

(*e*) The teacher (walking heavily): Do you *hear* me walking? P. Yes, sir I *hear* you walking.

The teacher (walking very softly): Do you *hear* me walking? P. No, sir, do not *hear* you walking.

T. Do you *hear* me speaking?
T. Do you *hear* me singing?
T. Do you *hear* me rapping? etc.

ELEVENTH SERIES OF LESSONS

MATTER

Indefinite Pronouns

I. Something, nothing, anything.
What is there? There is.
Is there something (or anything)? Yes, there is something. Or, No, there i not anything.

II. Somebody, nobody, anybody.
Some one, no one, any one.
Some person, no person, any person.
Is there somebody? etc.

Memorize:

"Ding, dong, bell!
The cat is in the well.
Who put her in?
Long Tom Thin.
Who took her out?
Short John Stout."

METHOD

I. *Something, nothing, anything.*

(*a*) The teacher, pointing alternately to the table on which he has placed several things, such as books, pencils, boxes, ruler, etc., and also to the chair on which there is nothing, should say:

"On the table *there is something*: a book, a pencil, etc.,"
"On the chair *there is nothing.*"

He repeats these two statements two or three times and has them repeated by the pupils.

He should ask in French the meaning of *something* and *nothing.*

(*b*) The teacher asks the following questions and gives the answers:

"*What is* on the table" *There is* a book, a box, etc."
"*What is* on the chair? *There is nothing,* or *there is not anything.*"
"*Is there something* (or *anything*) on the table?" "*Yes, there is something.*"
"*Is there something* (or *anything*) on the chair?" "*No, there is nothing* (not *anything*).

The teacher asks the same questions of the pupils, who are required to answer them.

(*c*) Other questions calling for the use of *something* and *nothing* should now be asked by the teacher, for example:

Teacher (showing the pupils a white piece of paper): *Is there anything* written on that paper?

P. No, sir, *there is not anything* written on it.
T. Fred, come here and write your name on that paper. (Fred writes his name.)
T. *Is there something* written on that paper now?
P. Yes, sir, *there is something* written on it.
T. What is written on it?
P. *There is* my name.

(*d*) The pupils should be required to place something in different places, to take something in their hands, and, in each case, the teacher should ask questions similar to (*c*) above.

II. *Somebody, nobody, anybody.*

There may be placed in front of the pupils two chairs, on one of which a pupil is seated.

T. On that chair there is *somebody.*
On the other chair there is *nobody.*

On this seat there is *somebody.*
On the other seat there is *nobody.*

In front of the desk there is *somebody.*
Behind it there is *nobody.*

These groups of statements should be repeated by the pupils in order to contrast *somebody* and *nobody.*

(*b*) The teacher asks the following questions and gives the answers:

Who is on this chair?	Tom is on this chair.
Who is on the other chair?	*Nobody* is on the other chair.
Is there *somebody* on this chair?	Yes, there is *somebody*.
Is there *somebody* on the other chair?	No, there is *nobody*.
Is there *anybody* on this seat?	Yes, there is *somebody*.
Is there *anybody* on that seat?	No, there is not *anybody*.
Is there *anybody* behind Paul?	Yes, there is *somebody*.
Is there *anybody* in front of him?	No, there is not *anybody*.

The same questions should now be repeated and the pupils should give the answers.

(*c*) The following words should be written on the black-board and the teacher should ask questions using each of them in turn:

Somebody=some one=some person.
Nobody=no one=no person.
Anybody=any one=any person.

(*d*) There should now be a general drill including all the new expressions taught in this lesson, and also the verbs previously learned, such as *see, hear,* etc.

Do you see anything on the chair? on the table? in my right hand? etc.
Do you see any one on the platform? in the hall? in the courtyard? etc.

TWELFTH SERIES OF LESSONS

MATTER

I. Pronoun objects: Me, you, him, her, us, them.

II. Actions: Give, bring, send, pass, ask, receive.

III. Please, Thank you, You are welcome, Excuse me.

Memorize:

Hearts, like doors, will ope with ease
To very, very little keys,
And don't forget that two are these:
"I thank you, sir," and "If you please,"

METHOD

I. (*a*) "I give *you* the book," and "You give *me* the book," should be illustrated by appropriate actions. The pupils should be required to repeat similar statements while performing the same action with different articles, for example, paper, pencil, box, pen, etc. Further drill should be given by means of such questions as: What do I do? What do you do? etc.

(*b*) Similarly, "I give *him* (*her*) the box," "He (she) gives *me* the box," "You give *him* (*her*) the box," and "He (she) gives *you* the box," should be illustrated by the proper actions, and the statements should be repeated by the pupils.

Much drill should be given on these forms until they are firmly fixed in the nds of the pupils.

Let the actions be performed again and again, and let the pupils answer the stions: "What do you do?" "What does he do?" "What do I do?"

(*c*) By dividing the class into two sections, the statements, "We give *them* pencils," and "They give *us* the pencils," may be illustrated. Drill as before, ng different objects, and asking such questions as, "What do we do?" "What do y do?"

(*d*) The pupils should be made aware of the correspondence in meaning ween *I* and *me, he* and *him, she* and *her, we* and *us, they* and *them.*

For drill, combinations of these can be made, for example:

I give *you* (*him, her, them*) the book (paper, pencil, box, pen) etc.
You give *me* (*him, her, us, them*) the book, etc.
He gives *me* (*her, you, us, them*) the book, etc.
He gives *me* (*him, us, you, them*) the book.
We give *him* (*her, you, them*) the book.
They give *me* (*her, him, you, us*) the book.

(*e*) The teacher should frequently use the commands, Give *me* the book, Give *m* the book, etc., before asking the questions, What do *you* do? What does *he* do? ?.

II. Further opportunity for drill on these pronoun forms should be given in nnection with certain other verbs, such as *bring, send, pass, ask.*

(*a*) *Bring.* A pupil is placed at some distant part of the room with a ok. The teacher says: "*Bring* me the book," and the pupil carries it to him. aving already had a thorough drill on the use of the forms of the pronoun with give," the pupils should readily answer the questions, What do you do? (I *bring* u the book.) What does he do? etc.

(*b*) *Send.* "*Send* me the book," may be illustrated by having one pupil, at distance, give another pupil the book to take to the teacher, for example: "John, *nd* me your book by Tom." Drill as before.

(*c*) *Pass.* A pupil may be required to pick up an object near him and give it the teacher directly, or give it to others to give to him.

(*d*) *Ask.* The teacher says: "I *ask* you a question, 'Where is your book?'"
What do I do? (You *ask* me a question.)
What does he do?
What do you do?

(*e*) The teacher says: "I *ask* you for a book, 'Give me a book?'"
What do I do? (You *ask* me for a book.)
John, *ask* me for a pencil. What do you do?
Mary, *ask* John for a paper. What do you do?

(*f*) The teacher says: "*Ask* John to give you a book. What do you do?"
(I *ask* John to give me a book.)
Numerous drill exercises will suggest themselves.

(*g*) The use of *receive* may be taught in connection with any of these verbs. For example, when the teacher says, "Give me the book," and the action is performed, he may say, "You give me the book. I *receive* the book."
A suitable drill will easily suggest itself.

III. "Thank you," "Please," "You are welcome," "Excuse me," etc., should be taught in connection with the use of these verbs. It will be well in this case to give the French equivalents.

THIRTEENTH SERIES OF LESSONS

MATTER

More Action-Words

I. Touch, break, lift, tear, cut, carry, can.

II. Light and heavy, strong and weak, tall and short.

III. Why? Because.

Memorize:

"Rain, rain, go away,
Come again some other day,
Little Tommy wants to play
In the meadow on the hay."

METHOD

I. *Touch, break, lift, tear, cut, carry, can.*

(*a*) To teach these action-words, the teacher should proceed as for *take, open,* etc., in the Tenth Series, perform the action and state what he is doing, require the pupils to do the same, and then question them, using successively the affirmative, negative, and interrogative forms.

(*b*) *Can.* The teacher, performing the action, says:

"I *can* touch the desk. I *cannot* touch the ceiling."
"I *can* break the match. I *cannot* break the keys."
"I *can* lift the book. I *cannot* lift the desk."
"I *can* tear the paper. I *cannot* tear the cardboard."
"I *can* cut the piece of wood. I *cannot* cut the piece of iron."

The pupils perform the same actions and make the same statements.

(*c*) *Touch.*

T. Tom, *touch* the desk.	You *can touch* the desk.
T. *Touch* the ceiling.	You *cannot touch* the ceiling.
T. *Can* you *touch* the desk?	P. Yes, sir, I *can touch* it.
T. *Can* you *touch* the ceiling?	P. No, sir, I *cannot touch* it.

(*d*) *Break.*

T. Peter, *break* that match, please.	You *can break* the match.
T. *Break* that key.	You *cannot break* the key.
T. *Can* you *break* the match?	P. Yes, sir, I *can break* the match.
T. *Can* you *break* the key?	P. No, sir, I *cannot break* the key.
T. Joseph, *can* Tom *touch* the desk?	P. Yes, sir, he *can touch* it.
T. *Can* he *touch* the ceiling?	P. No, sir, he *cannot touch* it.
T. Paul, *can* Peter *break* the match?	P. Yes, sir, he *can break* it.
T. *Can* he *break* the key?	P. No, sir, he *cannot break* it.

(*e*) The teacher should proceed similarly for the other verbs, *cut, tear, lift, carry.*

Remember, the more drill, the greater progress.

II. *Light, heavy; strong, weak; tall, short.*

(*a*) *Light, heavy.*

T. That box is *light;* that desk is *heavy.*
That ruler is *light;* that book-case is *heavy.*
That pen is *light;* that big desk is *heavy.*

The pupils should repeat these statements; the teacher should then question them as follows:

Is that box *light?* Is that desk *heavy?* Is that ruler *light* or *heavy?* Is that pen *light* or *heavy?* Is the book-case *heavy?*

What is *light?* What is *heavy?* Which is *heavier,* the box or the desk? etc.

(*b*) *Strong, weak.*

T. Tom is *strong;* Peter is not *strong;* he is *weak.*
Henry is *stronger* than Joseph.
Willie is *weaker* than Peter.

The pupils should repeat these statements; the teacher should then question them as follows:

Who is *strong?* who is *weak?*
Who is the *stronger,* Henry or Joseph?
Who is the *weaker,* Willie or Peter?
Are you *strong?* Are you as *strong* as I?
Are you *stronger* than Willie?
Am I *stronger* than you?
Is Willie as *strong* as I? etc.

(*c*) *Tall, short.*

T. Henry is *tall.* Fred is *short.*
Arthur is *taller* than Henry.
George is *shorter* than Fred.

The pupils should repeat these statements; the teacher should then questio them as follows:

Who is *tall?* Who is *short?*
Is Henry as *tall* as Arthur?
Is Fred as *short* as George?
Who is the *taller,* Henry or Arthur?
Who is the *shorter,* George or Fred?
Am I *taller* or *shorter* than you?
Are you *shorter* or *taller* than I?
Who is the *tallest* pupil in this class?
Who is the *shortest?* etc.

III. *Why? Because.*

(*a*) The teacher asks the following questions and gives the answers:

Why can I not touch the ceiling?	*Because* it is too high.
Why can I not lift the desk?	*Because* it is too heavy.
Why can I not tear the cardboard?	*Because* it is too thick.
Why can I not go out?	*Because* the door is locked.

He again asks these questions and similar ones, and requires the pupils t give the answers.

(*b*) The following exercises may be suggestive as a general drill:

T. Tom, come here, please, and touch the desk.
T. What are you doing? P. I come here, and I touch the desk.
T. Touch the ceiling, please. P. I cannot, sir.
T. Why can you not touch the ceiling? P. Because it is too high.

The teacher should require fuller answers, such as: I cannot touch the ceiling sir; and I cannot touch it because it is too high.

The pupil having been sent to his place, one or two others are called to th front and the exercise is repeated.

T. Henry, come here, please, and lift that box.
T. What do you do? P. I come here and lift that box
T. Lift that desk, please. P. I cannot lift the desk, sir.
T. Why can you not lift it? P. Because it is too heavy.
T. Is that box too heavy for you? P. No, sir, it is not too heavy.
T. Can you lift it? P. Yes, sir, I can lift it.
T. Is that book-case too heavy for you? P. Yes, sir, it is too heavy.
T. Can you not lift it? P. No, sir, I cannot lift it.
T. Very well, go to your place.

These exercises should be multiplied, and each of them should be practise until the pupils can answer readily.

Drill carefully and review faithfully.

FOURTEENTH SERIES OF LESSONS

MATTER

I. Past and Future Tenses of commonly used verbs, such as: Write, read, come, run, walk, play, see, hear, etc.

II. Expressions of time, such as: To-day, to-morrow, yesterday, now, next week, t month, etc.

Memorize:

1. "Never put off till to-morrow what you can do to-day."

2. "Defer not till to-morrow to be wise,
To-morrow's sun for thee may never rise."

METHOD

1. The pupils should first be made conscious of present, past, and future time, ough, of course, they need not know these names. This may best be done by ching the meaning of *to-day, yesterday,* and *to-morrow.* It may be necessary to ch these through their French equivalents.

2. The teacher should say to the pupils: "To-day I *write* on the black-board. sterday I *wrote* on the black-board. To-morrow I *shall write* on the black-board." t the pupils repeat these statements. Resort to translation if there is any diffi- lty as to the meaning.

3. Similarly, the teacher should let the pupils repeat: To-day we *write.* Yester- y we *wrote.* To-morrow we *shall write.*

4. The teacher should treat in the same way: To-day you *write.* Yesterday u *wrote.* To-morrow you *will write.* To-day he (she) *writes.* Yesterday he he) *wrote.* To-morrow he (she) *will write.*

The use of *shall* with *I* and *we,* and *will* with *he, she, you,* and *they* should be refully noted.

5. Drill by asking such questions as, What *do* I *do* to-day? What *did* I *do* sterday? What *shall* I *do* to-morrow? Use all the different pronouns already ployed.

6. Deal in the same way with the past and future tenses of other common verbs, ch as, *read, walk, run, go, come, play, see, hear.*

As soon as the idea of time is firmly fixed in the minds of the pupils, the pressions *to-day, yesterday,* and *to-morrow* should be dropped in the drills. Other me expressions, such as, *now, next week, last month,* etc., may be introduced.

When the pupils can read, a table such as the following may be written on the ack-board for reference:

To-day	*Yesterday*	*To-morrow*
go to school.	I went to school.	I shall go to school.
read my lesson.	I read my lesson.	I shall read my lesson.
'e play baseball.	We played baseball.	We shall play baseball.
e runs.	He ran.	He will run.
he walks.	She walked.	She will walk.
Etc.	Etc.	Etc.

FIFTEENTH SERIES OF LESSONS

MATTER

I. Days, weeks, months, years, seasons, to-day, yesterday, to-morrow.
II. Morning, noon, or midday, evening, night, light, dark, sky, sun, moon, stars.

Memorize:

1. **"If you, in the morning, throw minutes away,**
   You cannot pick them up in the course of the day."

2. **"Thirty days hath September,**
   April, June and November,
   February has twenty-eight alone,
   And all the rest have thirty-one.
   But leap year coming once in four
   February then has one day more."

METHOD

I. *Days, weeks, months, years, seasons.*

(*a*) The teacher makes the following statements and these are repeated by the pupils until they are pronounced correctly and fluently:

1. To-day is ..... Yesterday was ..... To-morrow will be.....

2. The names of the *days* of the *week* are: *Sunday, Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.*

3. In a *week,* there are seven days.

4. This *month* is..... Last *month* was..... Next *month* will be.....

5. The names of the *months* are: *January, February, March, April, May, June, July, August, September, October, November, December.*

6. In a *year,* there are twelve months.

7. In a year, there are four *seasons*: *Spring, Summer, Autumn, Winter.*

The teacher presents a calendar and teaches its name as he does that of any other object. He leads the pupils to observe the names of the days as recorded on the calendar. They count the number of days in a week, and the number of days in a month as shown on it. Similarly, they count the number of months and the number of weeks in a year.

(*b*) The teacher then asks one of the following questions; one pupil answers it and asks another the same question. This pupil answers and asks a third, and so on, until every pupil has answered and repeated the same question. The teacher then asks a second question which is treated in the same way as the first; then a third, etc.

1. How many *seasons* are there in a *year?*
2. What are the names of the four *seasons?*
3. How many *months* are there in a *year?*
4. What are the names of the twelve *months?*
5. How many *days* are there in a *week?*

6. What are the names of the seven *days*?
7. How many *months* are there in a *season*?
8. What *day* is it *to-day*?
9. What *day* was *yesterday*?
10. What *day* will *to-morrow* be?
11. On what *days* do you come to school?
12. On what *days* do you not come to school?
13. What *season* (of the year) is this?
14. What *month* (of the year) is this?

II. *Morning, noon or midday, evening, night, light, dark, sky, sun, moon, stars.*

(*a*) Each of the following statements made by the teacher should be repeated by the pupils; then the teacher should ask questions which the pupils answer and repeat to each other. These statements may be divided into groups of four.

The *morning* is the *beginning* (commencement) of the day.
Noon is the *middle* of the day.
Evening is the *end* of the day.
Night is the *time* between *evening* and *morning*.

After each statement, the teacher should be careful to make sure that the pupils understand it clearly. He should ask several pupils to translate it as well as the question, into French, but he must not forget that *the drill must be entirely in English.*

The questions for the first group of statements should be framed as follows:

What is *morning?* What is *noon?* What is *evening?* What is *night?*

(*b*) The meaning of the words, *sun, moon, stars, sky,* should be taught by observation of these objects, black-board drawings, and pictures; then the teacher should make the following statements which may be translated if necessary, repeated, and practised, as above:

During the *day* we can see because it is *light.*
During the *night* we cannot see because it is *dark.*
The *light* of the *day* comes from the *sun.*
During the *night* we cannot see the *sun,* but we can see the *moon* and the *stars.*
At *night* we *go to bed* to *sleep.*
In the *morning* the *sun rises*; in the *evening* it *sets.*

Questions: 1. When can we see, and why?
2. When can we not see, and why?
3. Whence comes the *light* of the *day*?
4. Where is the *sun*?
5. Can we see the *sun* during the *night*?
6. What do we see in the *sky* during the *night*?
7. How many *moons* do we see?
8. Are there many *stars* in the *sky*?
9. Can we count the *stars*?
10. When does the *sun rise*?
11. When does it *set*?
12. When do we *go to bed?*
13. Why do we *go to bed*?
14. Do you sleep during the *day?*

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SIXTEENTH SERIES OF LESSONS

MATTER

I. The clock and the watch, hands, dial, case.

II. Roman figures up to XII.

III. Time—What time is it, or what o'clock is it?

Memorize:

1. **"Kind words are little sunbeams**
   That sparkle as they fall;
   And loving smiles are sunbeams,
   A light of joy to all."

2. **"An idler is a watch that wants both hands,**
   As useless if it goes as when it stands."

METHOD

(*a*) This lesson is easy to teach when the pupils know the Roman figures used on the dial of the clock. If they do not know them, they should be taught them by the usual method.

(*b*) The teacher should have a clock and a watch and teach the different parts objectively.

(*c*) He should then make the following statements; have them translated by the pupils, repeated, and thoroughly learned:

A *clock* is an instrument to measure time.
A *watch* is a small instrument to measure time.

He should now ask: "What is a *clock?*" "What is a *watch?*" and request the pupils to answer and to question one another.

(*d*) The teacher puts the hands of the clock at one o'clock; asks the pupils to notice the position of the small hand and of the big one, and proceeds as follows:

What time (or what o'clock) is it? He gives the answer. He then moves the hands to two o'clock, three o'clock, etc., asking the same question and giving the answer.

The teacher should now repeat the same motions and questions, requiring the pupils to answer, and to ask one another the same questions as he moves the hands around.

(*e*) Having taught the hour, its divisions into *halves, quarters,* and *minutes* should be taught in the same way.

In one hour there are two *halves* of an hour.
In one hour there are four *quarters* of an hour.
In one hour there are sixty *minutes.*
In a day there are twenty-four *hours.*

These statements should be repeated and drilled upon in the usual way by means of questions.

A good device is to sketch on the black-board half a dozen dials showing ifferent positions of the hands, in order to teach the pupils to tell the time by ing such expressions as: *A quarter past, half past, a quarter to, ten minutes st, twenty minutes to,* etc.

(*f*) The following statements should be made, and treated as above:

We have three *meals* (*repasts*) a day.
We have *breakfast* in the morning.
We have *dinner* at noon.
We have *supper* at six o'clock in the evening.

(*g*) Questions such as the following should be given to afford practice in the wly acquired expressions:

1. What is this?
2. What is a clock?
3. What is a watch?
4. Which is the larger, the clock or the watch?
5. What time (or what o'clock) is it by that clock?
6. What time is it by my watch?
7. At what time do you get up (rise) in the morning?
8. At what time do you have your meals?
9. At what time do you have your breakfast? Your dinner? Your supper?
10. What are the three meals we have a day?
11. At what time do you go to bed?
12. At what time do you come to school in the morning?
13. At what time do you come to school in the afternoon?
14. At what time do you go home?
15. When does your English lesson commence in the morning?
16. When does your English lesson commence in the afternoon?
17. At what time does it end in the morning?
18. At what time does it end in the afternoon?
19. Have you a watch?
20. Is it made of gold or silver? etc.

SEVENTEENTH SERIES OF LESSONS

MATTER

I. Dishes: Plate, platter, cup, saucer, spoon, fork, knife, sugar-bowl, milk jug, ea-pot, coffee-pot, kettle, sauce-pan, frying-pan.

II. Verbs: Eat, drink, pour, cook, buy, sell.

III. Food: Bread, butter, cheese.
Meats: Beef, veal, mutton, pork, game, poultry.
Fruits: Apples, pears, strawberries, raspberries, bananas, peaches, plums.
Vegetables: Potatoes, cabbages, radishes, carrots, peas, beans, onions, lettuce.

IV. Beverages: Water, milk, lemonade, tea, coffee, chocolate, cider.

Memorize:

1. "Pat a cake, pat a cake, baker's man;
Make a cake, make a cake, fast as you can.
Take it and bake it and mark it with B,
And put it in the oven for mother and me."

2. "Each flower holds up
A dainty cup
To catch the rain and dew;
The drink of flowers
That comes in showers
Is just the drink for you."

METHOD

I. Dishes: To teach the names of the principal dishes the teacher shoul proceed as in the first lesson. If the objects cannot be procured, their picture should be sketched on the black-board. These names will be learned easily an quickly. One single period should be sufficient.

II. Verbs: The teacher should proceed as in the tenth series—perform th actions of eating, drinking, and pouring; let them be performed by the pupil and expressed in the affirmative, negative, and interrogative forms.

III. Foods and beverages: The teacher should make the following statement while showing, where possible, the things mentioned or their pictures. He shoul resort to translation, if need be, to convey the meaning of the new words.

The things we *eat* are called *food.*
The principal foods are: *Bread, butter, meat, fruit,* and *vegetables.*
The things we *drink* are called *beverages.*
The principal *beverages* are: *Water, tea, coffee, milk, lemonade, cider.*
The *baker* makes the *bread* and sells it.
We buy the *bread* from the *baker.*

(Teach incidentally "sell" and "buy.")

The *butcher cuts* and *sells* the *meat.*
We *buy* the *meat* from the *butcher.*
Before eating the *meat* we *cook* it. (Teach "cook.")
We *cook* also most of the *vegetables.*
We do not *cook fruit.*

These statements should be repeated again and again by the pupils, and re viewed by means of questions, such as the following:

What are the things we eat called (named)?
Tell me the names of some foods.
What are the things we drink called (named)?
Tell me the names of some beverages.
Who makes and sells bread? Who is your baker?
Where do we buy our bread?
Who cuts and sells meat? Who is your butcher?
Where do we buy our meat?

What do we do to the meat before eating it?
Do we cook some vegetables too (also)?
Do we cook fruit? etc.

NOTE. *The names of the principal kinds of meat, fruits, and vegetables may be taught in the same way as the dishes or other objects, by means of the things themselves or their pictures.*

IV. When the pupils are able to recognize easily the principal dishes, foods, and beverages, and to pronounce their names fluently, they may be asked to make statements about each of them. This exercise may be rendered easy by such questions as the following:

What do we do with a fork?
What do we do with a spoon?
What do we do with a knife?
Where (or on what) do we place our food to eat it?
From what do we drink tea, coffee, chocolate?
On what do we place the cup?
From what do we drink water, milk, cider?
In what do we make tea, coffee?
In what do we cook the food? etc., etc.

EIGHTEENTH SERIES OF LESSONS

MATTER

A House:

I. Outside: Walls, stones, bricks, wood, roof, zinc, shingles, tiles, windows, doors, chimney, verandah, steps.

II. Inside: Hall, drawing-room, dining-room, library, kitchen, bed-rooms, cellar, attic.

III. Principal pieces of furniture: Stove, table, chairs, cupboard, extension table, piano, sofa, arm-chairs, rocking-chairs, stool, bed, bureau, washstand, pictures, carpet, curtains.

Memorize: "The House."

"There once was a mouse
Who lived in a shoe,
And a snug little house
He made of it, too;
He had a front door
To take in the cheese,
And a hole in the toe
To step out, if you please."

METHOD

NOTE: *The aim of this lesson and of the following is to teach the pupils the names of the principal things around them, in order to enable them to use these words to express thoughts about their surroundings.*

I. (*a*) The teacher should have a pictorial representation of a house, showing the outside parts to be taught, and have the names of these parts thoroughly learned

by pointing them out, naming them, and having the names repeated and the objects pointed out by the pupils. The school-house will serve as an object lesson for many of these words.

(*b*) The teacher should require the pupils to make statements about each of these parts, helping them, when necessary, by suggestive questions, such as the following:

Tell me something about the size (dimensions) of your house.
How many doors are there?
How many windows can you see?
Are the doors wider than the windows?
What colour is the roof of the house?
What is it made of?
How many chimneys do you see?
What are the walls of the house made of? etc.

Each statement secured by means of these questions, as well as the questions themselves, should be repeated several times by the pupils.

II. (*a*) In order to teach the names of the principal rooms or divisions of the house, the teacher proceeds as for the outside parts, that is, uses a pictorial representation or black-board sketches. The name-words should now be written on the black-board, read by the pupils, translated if necessary, and carefully written down.

(*b*) The names being learned and associated with the objects, the following questions, or similar ones, may be used to obtain statements from the pupils:

How many floors has this house?
How many floors has your house?
On what floor is the drawing-room?
Are the bed-rooms on the first floor?
Where is the kitchen, in front or at the back of the house ?
Is the dining-room near the kitchen?
What do they do in the kitchen?
Is the kitchen large or small?
What do we do in the dining-room? the drawing-room? the bed-rooms?
How many bed-rooms have you at home?
Is the hall as wide as the drawing-room? etc.

Each question and answer should be repeated until the pupils can use them fluently.

Some of these questions and answers should be written on the black-board, read, translated, and carefully copied.

III. (*a*) The names of the principal pieces of furniture in each room should be taught in the same way as the parts of the house—by means of pictures or black-board sketches. Catalogues, dictionaries, newspapers, and illustrated magazines may be used to furnish models, if necessary.

(*b*) Statements such as the following should be obtained from the pupils by means of proper questioning or single suggestive words:

In the kitchen, there are a stove, a table, and some chairs.
In a dining-room, there are an extension table, a sideboard, and some chairs.
In a drawing-room are found a piano, sofa, some arm-chairs, rocking chairs, stools, and other seats.
In the hall, there is generally a hat-rack.
The furniture of a bed-room is composed of a bedstead with a spring bed, mattress, sheets, blankets, and pillows, a bureau, a washstand, and some seats.
In the library are found book-cases, tables, and writing-desks.

(*c*) Black-board work and seat work as in II above.

NINETEENTH SERIES OF LESSONS

MATTER

The Garden:

I. Principal parts and products: Fence, gate, path, plots, pump, well.
Trees: Apple tree, pear tree, peach tree, plum tree, grape-vine, gooseberry bush, etc.
Fruits: Apple, pear, peach, cherry, grapes, gooseberry, strawberry, etc.
Flowers: Tulip, pansy, geranium, aster, violet, lily of the valley, etc.

II. The gardener: Tools: Spade, hoe, rake, roller, sprinkling pail, etc.
Actions: Dig, plant, sow, water, pick up.

Memorize:

"Kind hearts are the gardens,
Kind thoughts are the roots,
Kind words are the blossoms,
Kind deeds are the fruits."

NOTE: *The method to be employed in teaching this lesson and the following is only the application of that used in the Eighteenth Series, and it may be summarized as follows:*

METHOD

1. Teach the name-words by means of objects, pictorial representations, or black-board sketches; the action-words by performing the action, by having it performed by the pupils, and by translation when needed, as in the Tenth Series.

2. Make statements or let the pupils make statements about what is represented by each of the name-words or action-words, and let these statements be repeated several times.

3. Question the pupils; let them give the answers, and then question one another.

4. When the pupils can pronounce easily what they have heard, can write on the black-board the vocabulary used orally, and a few statements, let these words and statements be read, translated, and carefully copied by the pupils.

The method is so simple that for the following lessons it is thought sufficient to give the matter without any further suggestion.

TWENTIETH SERIES OF LESSONS

The Farm:

I. Buildings and surroundings: House, barn, stables, poultry-house, shed, field, meadow.

II. Implements: Carriage, wagon, plough, mower, harvester, thresher, fork.

III. Domestic animals: Horse, cow, ox, calf, sheep, pig, rooster, hen, turkey, goose, duck—their usefulness.

IV. The farmer's actions: Cultivate, labour, drive, ride, milk, feed cattle, sow, harvest.

V. Products: Hay, wheat, potatoes, barley, oats, corn, peas, beans.
Where possible, specimens of these should be on the table.

Dramatize: "The little Red Hen." (*Manual on Primary Reading, sec.* 43.)

Memorize: "Wishes" (*Page* 52, *Primer*).

(*For method, see the Nineteenth Series.*)

TWENTY-FIRST SERIES OF LESSONS

Wild Animals:

I. Quadrupeds: Lion, tiger, bear, elephant, wolf, fox, deer, cat, mouse, rat, squirrel, beaver.

II. Birds: Eagle, swallow, sparrow, robin, crow, partridge, pigeon, warbler, ostrich, peacock, owl—their nests, their eggs.

III. Where they live; on what they feed; what they are good for; where they can be seen.

Memorize: "The North Wind Doth Blow" (*page* 67, *Primer*).

"A Little Elf" (*page* 50, *Primer*).

(*For method, see the Nineteenth Series.*)

TWENTY-SECOND SERIES OF LESSONS

The Country:

I. What is seen: Roads, fields, meadows, fences, hedges, streams, rivers, lakes, sea, hills, valleys, woods, forests, lumber, saw-mills, railways.

II. What is found in the fields, in the meadows, in the rivers, lakes, and sea.
Salt water and fresh water.
Principal kinds of fish.
How rivers are used for transportation.
Where the saw-mills are built and why.
What they do there.
What bridges are for and what they are made of.

Memorize:

I. "The rain is raining all around," etc. (*Page* 37, *Primer*).
II. "The Swing." (*Page* 2, *First Reader*).

(*For method, see the Nineteenth Series.*)

TWENTY-THIRD SERIES OF LESSONS

he City or the Village:

I. What is a city, a town, a village.

II. What are seen in the streets: Side-walks, telegraph poles, street cars, street-ar tracks, pavements, crowds of people, numerous carriages and automobiles, squares, nd parks.

III. Principal buildings: Churches, schools, banks, city hall, post-office, telegraph ffice, railway station, hotels.

IV. Stores and offices: Drug store, dry goods store, hardware, grocery, book store, ailor store, jewellery store, baker and butcher shop, manufacturers', physicians' and awyers' offices.

V. What the principal buildings are for.
What is found in the principal stores and shops.
What the merchant, the lawyer, and the physician do.
What the street cars are used for.

(For method, see the Nineteenth Series.)

TWENTY-FOURTH SERIES OF LESSONS

he Seasons:

I. Winter: Cold, snow, ice, wind, sleet, hail, skating, sliding, sleighing.

Memorize:

"Help one another the snow-flakes said," etc.

[See Manual on Primary Reading, sec. 44.]

II. Spring: Mild, thawing, wind, rain, grass, birds, buds, leaves, flowers.

Memorize:

"Would you think it? Spring has come," etc.

[See Manual on Primary Reading, sec. 44.]

III. Summer: Warm, hay-making, holidays, picnics, bathing, swimming, fishing, amping, thunder, lightning, storm.

Memorize:

"The Wind."
"Who has seen the wind?" etc.

[See Manual on Primary Reading, sec. 45.]

IV. Autumn: Cool, harvest-time, falling of the leaves, grape gathering, hunting, reparing for winter.

Memorize:

"Frost."
"O there is a little artist," etc.

[See Manual on Primary Reading, sec. 45.]

(For Method, see the Nineteenth Series.)

PART II

THE TEACHING OF ENGLISH READING

The teacher is advised to read again Section III of the Introduction to this Manual.

The following outlines of lessons in reading from the Primer and First Reader will be suggestive of the method recommended. In many of the plans only the questions are given. The answers expected are, however, so obvious that it has not been considered necessary to give them. The skilful teacher will be able to supplement by additional questions the matter indicated in each lesson.

Similar lessons may be selected from the Canadian Catholic Readers.

THE ONTARIO PRIMER

Page 5

Look at the picture. What do you see? *I see three boys.*
What do the boys do? *They run.*
Point to the word *run* as often as you see it.
The first boy's name is *Sam.* Find the word.
When you go on one foot what do you do? *We hop.*
Find the word *hop.* Can you *hop?* Can John? Does Tom *hop* or run? etc., etc.

Now read the lesson.

Note: By pronouncing slowly and carefully the words *Sam, hop,* and *run* the pupils may discover the sounds of *a, o, h, u.* The other sounds they will already know from their French reading.

Page 6

Tell me two things that you see in the picture. *I see a boy and a map.*
Where is the boy standing? *He is standing on the floor near the map.*
What is he doing? *He is pointing to the map.*
Where is the map? *It is on the wall.*
Where does the map hang? *It hangs on the wall near the boy.*
Tell me again one thing that you see. *I see a boy.*
I am going to write that on the black-board. (Teacher writes the sentence.)
What is the other thing you see? *I see a map.*

The teacher writes this sentence under the other. Now by an examination of the two sentences, the pupils will point out the words *boy* and *map* and the phrase *I see a.* Let these be written by the pupils on the black-board.

If this *map* is the boy's, what has he? *The boy has a map.*

The teacher writes this sentence also, and lets the pupils discover the word *has.* He then requires them to read from the book.

The second half of the page may be treated in a similar manner. If the teacher desires, he may let the pupils discover the sounds of the combinations *ee, oy, ir,* and *th.* Some of these are, however, rather difficult, and may be deferred for a time. The other sounds on the page will be already familiar to the pupils.

Page 7

What pictures do you see on this page? *I see a top, a cap, two boys and a hat.*

Find the words *top, cap,* and *hat* as often as you can. (The pupils should quite readily do this from their knowledge of phonics.)

What are the names of the two boys? *Their names are Sam and Tom.*

(*Sam* is already known, and *Tom* should be easily discovered.)

What has Tom in his hand? *He has a top in his hand.*

Where is his cap? *It is on his head.*

Where is Sam's cap? *It is in his hand.*

If this top is yours, whose is it? *It is my top.* (The teacher writes this sentence on the black-board, and has the pupils discover *it, is,* and *my.*

Ask me if I see Sam. *Do you see Sam?*

Ask me if I see your top. *Do you see my top?*

Ask me if I see your cap? *Do you see my cap?*

The teacher writes these last three sentences on the black-board as they are given by the pupils. The pupils then learn the new words *do* and *you.*

All the sentences on the page may then be read. The teacher should not be satisfied if the pupils merely repeat the words laboriously, but should insist upon their reading naturally and expressively.

Page 8

Treat this lesson in a somewhat similar manner.

The large picture may be made the subject of quite an extensive conversation lesson, which should add several new words to the pupils' vocabulary. Such questions as the following should be asked, the pupils always answering in full statements. Where the necessary words are lacking the teacher should at once supply them, and give the pupils practice in using them in other sentences.

What do you see in the picture?

Where is the man sitting?

Where is the sheep? What is it doing?

What do you see running across the field?

Is this path straight or winding?

What kind of tree do you think this is?

Why do you think it is a maple tree?

What kind of trunk has the tree?

Where are the leaves?

What do you see on the lowest branch? Whose nest is it?

What do you suppose are in the nest?

What is growing in the field?

What do you see far back in the picture?

Is the house on the top of the hill or on the side?

How do you know this?

What do you see in the sky? etc.

These questions will, of course, be preliminary to the actual reading lesson. The pupils should have no difficulty in recognizing all the words on the page. Allow them to read the sentence silently first and encourage them to point out any words they do not know. Then by means of phonics or by further conversation help them to discover the word. If the reading shows any lack of understanding of the meaning, question still further until everything is quite clear.

The only new sound is that of *sh,* which the pupils should discover for themselves by an analysis of the word *sheep.*

Page 9

Have a conversation about the picture.
How many boys do you see? How many girls?
Where are the girls and one of the boys standing?
What is in the well?
What has the boy in his hands?
Is he putting the cat into the well or taking it out?
How do you know? Whose cat do you think it is?
Who put the cat into the well?
What is he doing now? Why is he running away?
What kind of boy is he?
What do you see above the well?
When the bell rings what does it say?

If the pupils have already memorized the rhyme they will be able to find the words whose written forms are unfamiliar. Let them find *well, who, put, her, took,* etc., and write them on the black-board. The words *long, thin, short, stout* will probably be already understood, but if not they should be explained and illustrated. The teacher may illustrate the meaning of *put* and *took* by such examples as "He *puts* the book on the table now." "Yesterday he *put* the book on the table." "I *take* my pencil out of my pocket now." "Yesterday I *took it* out."

In the last six lines of the page two new words occur, *"little"* and *"this."* Ask the pupils what kind of girl Nell is. Write the word *"little"* on the black-board, and analyse it to discover the sound of *"i."* Knowing this sound pupils will easily find out *"this."* Then have the sentences read, silently first, and afterwards aloud.

Page 10

What do you see in the small picture at the top of the page? In what position is the boy? What has he in his hand? What is in the dish? What do you call what one eats? (Write *food* on the black-board, and let the pupils find out the sound of *oo.*) What will the cat do with the food? How many feet has the cat? How many feet have you? (Write *have* on the black-board and let the pupils pronounce it.) When you call your cat what do you say? When you say "Kitty, Kitty, Kitty" (or "Pussy, Pussy, Pussy") what do you wish the cat to do? (Write *come* on the black-board and let the pupils pronounce it.) Now let the pupils read the first six lines.

Ask the pupils to read the rest of the page silently. They should be able to get all the words themselves. Use phonics to discover *"school, Fan,* and *seed,"* the only new words. In the case of *school* tell the class that *ch* says the same as *c.*

Now ask questions and require full statements in answer.

How many persons are there in the picture? What are their names? Show me Nell. Show me Fan. Show me Tom. What is the house you see? What has Nell in her hand? What is she doing with the bell? Why does she do this? Where is Tom? What does he see in the well? What has Fan in her hand? What will she do with it? Who sees the seed?

Now read these sentences.

Page 17

Bring a Union Jack to the class. Children, what is this? (a *flag*). Think of the sounds in *flag.* Now write it on the black-board. What do you call this flag? (If the pupils do not know, give them the name, Union Jack; let them pronounce it, and write it on the black-board yourself.) Whose flag is it? (The British flag, the Canadian flag, *our* flag.) Write *our* on the black-board. Where do you often see this flag flying? In what other countries besides Canada does it fly? What do these coloured strips running across each other form? Try to write *crosses* on the board. How many crosses do you see? Trace them out with your finger. Write *three* on the board. (Here let the pupils observe the colours of the three crosses and of the back-ground of each. Give them the names of the crosses and let them describe them; for example: the cross of St. George is the large red cross on a white ground. The cross of St. Patrick is the diagonal red cross on a white ground. The cross of St. Andrew is the diagonal white cross on a blue ground. Tell the pupils what country each of the crosses represents. Let them notice that the cross of St. Patrick is placed low down on the side near the staff, and high up on the other side. There is good opportunity for much practice in language here.)

Tell me again what colours you see in the flag. Can you write *red?* I shall write *white* and *blue* for you. Find the sounds of *i* and *u* here. The *e* at the end does not say anything but it changes the sound of *i* and *u* from what you learned before. Now each of these colours means something. The red says "Be brave." Do you know what *brave* means? Yes, it means "Do not be afraid of anything." (The teacher writes *brave* and has the pupils discover the sound of *a* before the final silent *e.*) The white says "Be pure." What does *pure* mean? Try to write *pure.* The blue means "Be true." What does that mean? Write the word *true*; it is much like *blue.* Now tell us what each of these colours in the flag means. How should we feel towards our flag? (If the pupils do not know the word *like* write it on the board. They know the sounds and should find it out themselves.)

Now ask the pupils to open their Readers at page 17. Let them read the lesson silently and point out any words they do not know. Assist them to learn these by means of phonics or further conversation. Then require them to read the sentences aloud.

Page 23

Have you a dog at home? What is his name? What does he look like? What is he good for? Is he cross or gentle? Have you a cat? What do you call her? What colour is she? Are your dog and cat good friends? How do they show that they are?

Look at the picture on page 23. Tell me what you see. How old do you think the little boy is? Can he walk? How, then, does he move about? (Introduce *creep* and *crept.*) Is he inside the house or outside? Why do you think so? What does he seem to be doing to the dog? (Introduce *talk.*) Does the dog like the little boy? How do you know? When you meet people what do you sometimes do? (shake hands) Does your dog ever *shake hands* with you? How do you do it? (Introduce *hold* and *paw.*) What do you often say to persons when you meet them? Do you think this dog knows much? What do you call him then? (Introduce *wise* and let the pupils explain it.) What sounds does a dog make? (Write *bark, howl, growl, whine* on the black-board and let the pupils tell when a dog makes these sounds.) Does this dog ever whine or howl? Why do you think not? What colour is his nose? (Write *white.*) What colour is the cat's nose, too? What do you call a little cat? (Write *kitty.*) How does a dog's nose feel? (Write *cold.*) When you speak in a low tone what do you do? (Write *whisper.*) Now read the lesson silently and see if you know all the words. Pretend that you are the little boy and that you are talking to your dog at home.

By analysing *whisper, whine,* and *white* the pupils should learn the sound of *wh.* Be careful that they say this correctly and do not sound it like *w.*

Page 30

THE LITTLE RED HEN

Have some grains of wheat in the class and ask the pupils what they are. (Write the phrase *grains of wheat* on the black-board). In the fall the farmer takes some wheat out to the field. What does he do with it? He sows it or plants it. (Write *plant* on the black-board.) After the wheat is planted what does it need to make it grow? It needs rain or water. (Write *water* on the black-board.) When the wheat is ripe what does the farmer do? He *cuts* it, *draws* it into the barn, and *threshes* it. Then it looks like what we have here. (The different operations may be explained by means of pictures if the pupils are not familiar with them.) Next the farmer takes the wheat to the mill. What does the miller do? He *grinds* it into *flour.* What does the farmer's wife do with the flour? She *bakes* bread and cakes out of it. The teacher should aim during this conversation to get the pupils to talk as freely as possible and to give them possession of several new words, which should be written on the board.

Now let the pupils turn to page 30 in the Reader and read the lesson through silently. If there are any words they do not know, explain them. Then question the pupils as follows, to find out whether they understand what they have read and to give them practice in using the words in sentences of their own construction:

Whom is the lesson about? What did she find? What did she ask? Whom did she ask this question? What did the goose say? What did the little red hen then do? Now read the lesson as far as this.

What did the wheat need to make it grow? Whom did the hen ask to water
What did they all say? What did the hen do then? Read this part.
What did she next ask? Into what would the wheat be ground? What did
goose, the cat, and the dog say? What did the little red hen then do? Now
d this part of the story.
Treat the two remaining sections in a similar way.
Why did the goose, the dog, and the cat not wish to plant, to water, and to
nd the wheat, and to make the cakes? Why were they willing to eat them?
e we ever like the goose, the cat, and the dog? When? Was the little red
n right not to let them eat the cakes? What do we learn from this story?
ll the whole story without looking at the book.
Now have four children take the parts of the four characters of the story.
e pupil personating the little red hen should imitate the actions of planting,
tering, and grinding the grain, and baking the cakes. The other pupils should
ompany their speeches with appropriate gestures and facial expression.

"The Story of Henny-Penny," page 48, may be treated similarly.

Page 46

THE CROW AND THE PITCHER

Let the pupils tell you what they know of crows; how large they are, what
our they are, what they eat, what they say, where they build their nests, and
at their nests are made of, whether they are useful birds to the farmer, whether
y are wise or stupid, etc. Let the pupils tell any incidents they have observed
wing the crow's characteristics.
Let the class read the story silently and encourage them to point out words
y do not know. The chief difficulties are likely to occur with the past tenses
the verbs used. The forms for the present tense will probably be familiar, and
m these the forms for the past tense may be readily taught. The teacher should
to the pupils: "I find a flower now." "Yesterday I found one." "I think of
ay now." "Last week I thought of one," etc. Place the two forms side by side
the black-board.
After disposing of difficulties with individual words, question somewhat as
lows, requiring the pupils to answer in full statements:
How did the crow feel? What did he need? Where did he find some water?
y could he not get the water? What did he think of doing? What did the
nes make the water do? Was it hard work to pick up stones and drop them
o the pitcher? How was the crow rewarded when he had dropped many stones
o the pitcher? What kind of crow was he? Tell the story in your own words.

Page 78

THE TOWN MUSICIANS

Let the pupils read the story through in order to get the drift of it. When
y have done so, question them in order to test their understanding of the in-
ents and of the meanings of the difficult words.
What are musicians? Who were the musicians spoken of in the story? What
s about to happen to the donkey? (*About to sell* may require explanation.)

Why do you think his master was going to sell him? What did the donkey decid to do? Whom did he meet? What did he ask the dog? What was the dog to b permitted to do? Whom did they meet? Where? (Explain *by the way.*) Wha kind of music was the cat to make? Whom did they next meet? Where? (Illus trate *farther.* Your home is *far away.* My home is *farther* away.) What di they ask the rooster to do? What did he say? Tell the story as far as this.

To what did they come at night? Who looked into the house? What di he see? What are robbers? How did the musicians feel when they saw the food What did they decide to do? (Explain *frighten.*) Look at the picture on page 8 and tell how they placed themselves. What kind of noise did they make? (Explai *with all their might.* Translate if necessary.) What sound did the donkey make The dog? The cat? The rooster? (The pupils might imitate these sounds.) Ho did the robbers feel? What did they do? What did the musicians then do? Tel the story as far as this.

What did one of the robbers do later? What did he think he saw? What wer the coals? What did he try to do? What did the cat do to the robber? The dog The donkey? The rooster? Why did the robber run away? How did he run (Explain *at the top of his speed.*) Why did the robbers never return? Where ar the four musicians living now? Tell this part of the story as well as you can. The let us hear how well you can read it from the book. Show by your reading tha you think it is a good story.

ONTARIO FIRST READER

TWO LITTLE KITTENS

Page 22

Tell what you see in the picture. What kind of weather is it? Did thes kittens want to be swept outside in such weather as this? Let us find out why the were swept outside. Read the lesson silently.

What was the time of the story? Where were the kittens? What did one o them have? What did they begin to do? How do people quarrel? (They quarre with their tongues. They say hard things about each other.) What did the quarre become? (It became a fight. The kittens began to fight.) How d people fight. (They fight with their fists. They strike each other.) Le us see what they said while they were quarrelling. Willie will read what th bigger cat said and Tommy will read what the smaller one said. Mary and Edit may read it too. Now John and Oliver will try to say it without looking at th book. Say it as if you meant to have the mouse. Who heard the kittens quarrelli and fighting? What did she do? That is what you see in the picture. What was like outside? How did the kittens feel out in the snow? Where did they lie down (They lay down on a mat at the door.) What was the old woman doing? Whe she opened the door again what did the kittens do? How did they go in? Wh did they do it so quietly? How did they feel when they got inside? What did the learn? Are boys and girls ever like these kittens? When? Tell this story i your own words. Tell a story of your own like this about two little boys and picture book. Make the boys talk. Tell how their mother punished them and wh they learned.

Read the story from the book.

A GREAT NOISE

Page 31

Stories of this kind are always interesting to children because of the repetition f a somewhat similar incident in somewhat similar language. This story contains ew difficult words, is easily read, and lends itself very well to dramatization.

What animals do you see in the picture? How many rabbits? foxes? bears? volves? What are they all doing? What is a forest? What did they hear? Did hey try to find out what the noise was? What did they at once do? Who saw hem running? What did the foxes ask? What does *scared* mean? Use it in nother sentence. What did the rabbits reply? (*Replied* should be explained. Ask upils to find other words meaning the same, for example: *said, answered.*) What lid the foxes do? Who saw them running? What did the bears ask? What did he foxes reply? What did the bears do? Who saw them running? What did the volves ask? What did the bears answer? What did one of the wolves say? What ind of animal was he? (He was *wiser* and *braver* than the others.) What kind of oise did the rabbits at last say it was? (Illustrate *crackling* in the class by breaking a stick.) Make a sentence with *crackling* in it. What did they find the noise vas? Do boys and girls ever act like these animals? When? Tell us any story ike this about yourself. Let us read the story from the book.

Now ask the children to pick out the words that the rabbits, foxes, bears, and volves actually said. Write these on the black-board stating the speakers in ach case, for example:

Foxes—Oh rabbits, why do you run so fast, and look so scared.

Rabbits—There was a great noise.

Bears—Oh foxes, why do you run? etc.

Certain pupils should personate the different animals and read their respective speeches from the black-board, one pupil speaking for the rabbits, another for the oxes, etc. When the children have become sufficiently familiar with the speeches et them try them without looking at the black-board. Let them run about the oom or school ground while doing so, and do not insist upon absolute accuracy n reciting the speeches.

The lesson "How Did He Do It?" on page 8 may be treated in a similar manner. Many of the other lessons in the Reader may be dramatized, and the eacher will find it an excellent plan to do so whenever possible. It adds greatly o the vividness and reality of the story.

THE WIND AND THE LEAVES

Page 49

(Teach this lesson some day in Autumn when the leaves are falling.)

What season is this? What signs tell you that Autumn is here? (Birds are leaving. Leaves are changing their colours and falling. Days are growing shorter and colder.) When the leaves have changed their colour what brings them down from the trees? Yes, somebody has said that the wind calls the leaves down to play with him.

Read the poem on page 49. What is it about? In the first stanza what does the wind do? (It calls the leaves.) In the second stanza what do the leaves

do? (They come down from the trees and fly away over the fields.) In the thir stanza, what do they do? (They go to sleep.)

What time of year is it? Pick out all the parts that tell you it is Autumn (Dresses of red and gold; summer is gone; days grow cold; leaves fluttering down brown fields.) What does the wind ask the leaves to do? What are meadows? Ho could the leaves play with the wind? (They could fly about the fields blown by th wind.) What are the red and gold dresses of the leaves? Which trees have th prettiest colours? How did the wind call to the leaves?

Did the leaves understand the wind's call? How do you know they did? (The came *fluttering* down when the wind blew.) What is the meaning of *fluttering* (The pupil should illustrate with leaves or pieces of paper.) Where did they danc and fly? What did their dancing and singing show? (It showed that they wer happy.) What would the songs of the leaves be? (The rustling sounds they mak as they are blown along the ground.)

How did Winter call the leaves? (With his loud voice, the wind.) Were th leaves glad to go? What word tells you so? Why would the leaves be tired an sleepy? (They had been working all summer and now their work was finished. Where did they go to bed? What word means *on the ground*? What does you mother cover you up with when you go to bed? What blanket was laid over th leaves? Would the snow keep them warm? What did the leaves do then?

Tell us this pretty story. Now read it.

THE DOG AND THE SHADOW

Page 50

Have you ever walked along the bank of a stream when the water was very still Have you seen in the water the pictures of the trees and rocks on the other side What do you call these pictures? (We call them reflections or shadows.) Do thes reflections look like the real objects? Yes, sometimes in photographs one ca scarcely tell which are the objects and which are their reflections.

Look at the picture on page 50. What is the dog doing? What has he in hi mouth? What is he looking at? What do you suppose he thinks?

Read the story silently. (The main difficulty in this lesson will probably occu in connection with idiomatic expressions, such as: " He took the shadow to be anothe dog." "I am in luck." "So far from getting the second piece." "He was sadl put out." The teacher will be careful to explain the meaning of these expressions using other English words, or translating into French if necessary. The pupil should also use similar expressions in sentences of their own.)

What did the dog see in the water? What did he think he saw? How doe the book say that? Say this in other words. Use *took to be* in another sentence (He took the boy to be his brother. I took the fruit to be an apple, etc.)

What did the dog say? What did he mean by " I am in luck?" (I am lucky or I am fortunate.) What was his breakfast? What does *secure* mean? Use it i another sentence. What did the dog think he was going to get for his dinner As he said this what did he do? (*Snatched* should be illustrated.) What doe *with that* mean here? (Saying this, or, As he said this.) Did he get the secon piece? How does the story tell you this? Could you make a sentence of your ow

using *so far from*? (So far from being right, his answer was quite wrong, etc.) What happened to the real piece of meat? What did the shadow dog do? How would the dog feel about it? (He would be much *disappointed.*) How does the book say this? Use *put out* in another sentence. How was the dog punished for being so unwise? What kind of dog was he? Why is he called *greedy?* What word used before means nearly the same as *grasped*? What do we learn from this story? Tell the story in your own words. Did you ever hear another story like this? Make up one about a man using all his money to buy a gold mine which was worth nothing. Now read the story as well as you can from the book.

SKETCHES SUITABLE FOR ELEMENTARY LANGUAGE TEACHING

NOTE.—*These Sketches and the Illustrations of the Readers should be drawn, by the teacher, on the black-board or on cards, to assist in carrying on conversation.*

I. Objects familiar to the pupils, with their names.
II. Colours.
III. Objects in different positions.
IV. Principal parts of the human body.
V. Principal articles of clothing.
VI. Picture of a family.
VII. Outlines of people performing actions.
VIII. Principal dishes and foods.
IX. Principal flowers, fuits, and vegetables.
X. Principal domestic and wild animals.
XI. Principal kinds of dwellings.
XII. A farmhouse and its surroundings.
XIII. A country scene.
XIV. A village scene.
XV. A city scene.
XVI. Spring, Summer, Autumn, and Winter scene.
XVII. A seaport.

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Kunzli Frères Edit. Paris, France. 4 albums, price about 50 cents each.

These Albums are very useful to the teacher as a source of subjects for oral conversation and a means of increasing, in an objective way, the vocabulary of his pupils.

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